CHESTER

THE CATHEDRAL AND SEE

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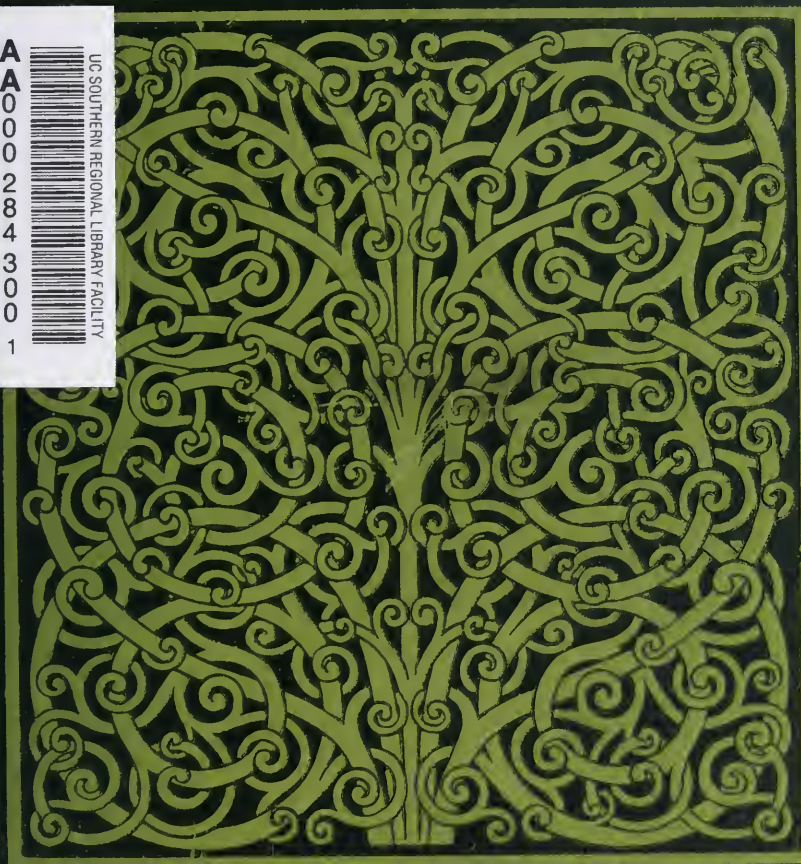

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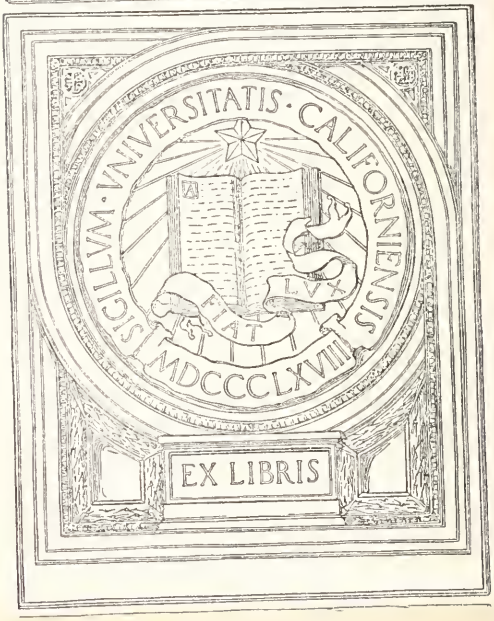

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BELL'S CATHEDRAL SERIES

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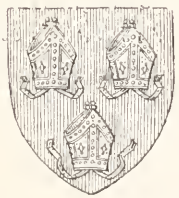
CHESTER

THE CATHEDRAL FROM THE WALLS (FROM A PHOTOGRAPH BY CARL NORMAN AND CO.).

THE CATHEDRAL CHURCH OF CHESTER

A DESCRIPTION OF THE FABRIC AND A BRIEF HISTORY OF THE EPISCOPAL SEE

BY CHARLES HIATT



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GENERAL PREFACE.

This series of monographs has been planned to supply visitors to the great English Cathedrals with accurate and well illustrated guide books at a popular price. The aim of each writer has been to produce a work compiled with sufficient knowledge and scholarship to be of value to the student of archæology and history, and yet not too technical in language for the use of an ordinary visitor or tourist.

To specify all the authorities which have been made use of in each case would be difficult and tedious in this place. But amongst the general sources of information which have been almost invariably found useful are:—firstly, the great county histories, the value of which, especially in questions of genealogy and local records, is generally recognized; secondly, the numerous papers by experts which appear from time to time in the transactions of the antiquarian and archæological societies; thirdly, the important documents made accessible in the series issued by the Master of the Rolls; fourthly, the well-known works of Britton and Willis on the English Cathedrals; and, lastly, the very excellent series of Handbooks to the Cathedrals, originated by the late Mr. John Murray, to which the reader may in most cases be referred for fuller detail, especially in reference to the histories of the respective sees.

Gleeson White.
E. F. Strange.
Editors of the Series.

487698

AUTHOR'S PREFACE.

It would be impossible to give here the titles of the numerous works of reference which have been consulted in the course of the compilation of this handbook. Needless to say, Ormerod's great work has been frequently laid under contribution, while much valuable material has been found in the Journal of the Chester Architectural and Archæological Society. Owing to the courtesy of Messrs. Phillipson and Golder, the writer is enabled to include the admirable account of the choir stalls contained in Dean Howson's "Handbook" of which they are the publishers. Messrs. Catherall and Prichard have kindly allowed him to make use of the complete specification of the organ contained in their "New Guide to Chester." He wishes sincerely to thank Mr. R. Newstead, F.E.S., Curator of the Grosvenor Museum, and his assistants for their unfailing consideration and valuable advice. His gratitude is also due to the editors of the "Cathedral Series" for the many useful suggestions which from time to time they have made. The illustrations, for the most part, are from photographs by H. C. Oakden, Esq., and Messrs. Carl Norman and Co., of Tunbridge Wells, to whom the writer's best thanks are due.

Charles Hiatt.

Chester, 1897.

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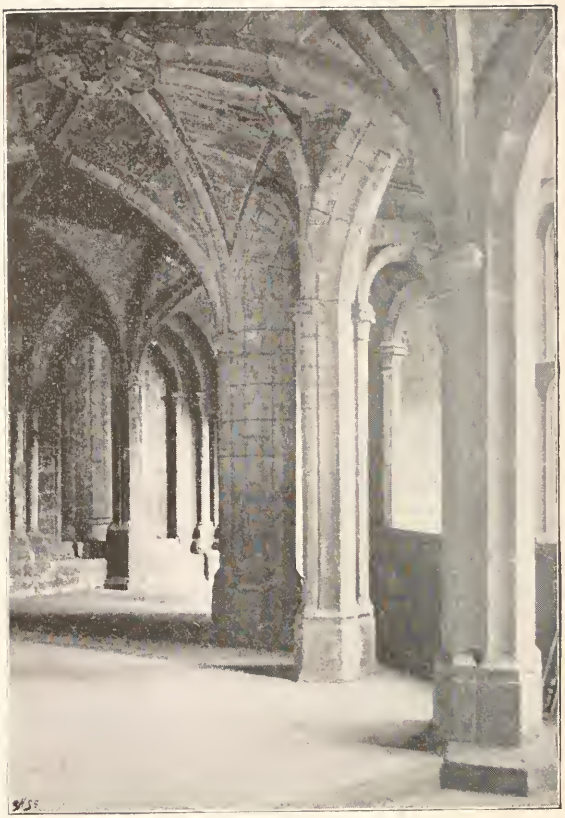


THE CLOISTERS, SOUTH-WEST (FROM A PHOTOGRAPH BY H. C. OAKDEN).

CHESTER CATHEDRAL.

CHAPTER I.

HISTORY OF THE CATHEDRAL CHURCH OF CHRIST AND THE BLESSED VIRGIN MARY.

The edifice with which we are familiar under the name of Chester Cathedral was not originally intended to serve its present purpose. Its existence as a Cathedral Church is due to letters patent, dated from Walden the 4th of August, 1541 (Pat. 33 Hen. VIII. p. 2, M. 23), which decreed that an episcopal see and cathedral church should be founded within the site of the dissolved Benedictine Monastery of S. Werburgh, and, moreover, that Chester should for ever be a city, while the city and county of Chester were forthwith exempt from the jurisdiction of the Bishop of Coventry and Lichfield. It is pretty certain that the monastery of S. Werburgh was not the first ecclesiastical structure occupying the site on which the existing building stands, but the origin and date of any previous structure or structures cannot be exactly ascertained. It is very probable, indeed almost certain, that during the later and Christian period of the Roman occupation of Chester, the site of the cathedral was occupied by a church dedicated to S. Peter and S. Paul, which, during the Anglo-Saxon ascendancy, was re-dedicated to S. Werburgh and S. Oswald. This re-dedication, in the opinion of Sir Gilbert Scott,[1] took place as early as the reign of Athelstan, in so much as that king and several of his successors are recorded to have made pilgrimages to S. Werburgh's church. Of S. Werburgh, daughter of Wulferus,

[1] Chester Architec. and Archæolog. Soc. Jour., iii. 160.

King of the Mercians, who flourished about 660, the most complete and authoritative, though by no means scrupulously accurate account, is contained in Bradshaw's metrical "Holy Lyfe and History of Saynt Werburge. Very Frutefull for all Christen people to Reade."[1] It appears that she was professed under her aunt, S. Ethelreda, at Ely, and afterwards rose to the supreme control of various important ecclesiastical foundations. Dying near to Trentham, towards the end of the seventh century, she appears to have been buried at Hanbury, in Staffordshire, her bones being removed to Chester, nearly two centuries later, in order that greater honour might be done them. S. Oswald was among the militant heroes of Anglo-Saxon Christianity, and waged energetic and unceasing warfare against such formidable pagan leaders as Cadwallor. In his day Oswald was undoubtedly held in great repute, so much so, that he was favourably compared with even Cæsar and Alexander. "They say," to use the words of an old writer, "that Alcibiades conquered himself, Alexander the world, and Cæsar the enemy. But Oswald conquered at once himself, the world, and the enemy." The re-dedication, while it gave up two of the most illustrious of the Apostles for two local saints, was neither unmeaning nor inappropriate, nor were its subjects insignificant; at the time at which the Church of S. Peter and S. Paul became the Church of S. Werburgh and S. Oswald, the latter-named saints were both popular and important. In the hazy picture which we possess of Anglo-Saxon times they are conspicuous figures, and their places among the princes, saints, and sages of the England of their day are memorable and definite.

It is traditionally believed that Edgar granted a charter to the Abbey of Chester (Harl. MSS. 1965), but this is by no means certain. It has been, on the other hand, fairly proved that during the reign of Edward the Confessor in the year 1057, the abbey church was repaired and added to by Leofric, the great Earl of Mercia, who is also styled Earl of Chester. Leofric was, it may be recalled, the husband of Lady Godiva of Coventry and Peeping Tom memory. When the Norman Conquest had produced results of transcendent importance to England, the Church of S. Werburgh and S. Oswald still seems to have had powerful and generous friends. In 1093, Hugh,

[1] Edited by Edward Hawkins. Printed (in facsimile) for the Chetham Society, 1848.

Earl of Chester (Hugh Lupus), together with his Countess Ermentruda, by special authority from William II., enormously enlarged its endowment, while the church was refounded in a very magnificent manner. It was by this masterful noble that the church, from being a comparatively small institution of secular canons, was converted into a great Benedictine monastery. In the process of transformation we come across the name of Anselm, an illustrious ecclesiastic who became Archbishop of Canterbury on the death of Lanfranc, and was subsequently canonized. At the time at which he assisted in the foundation of the Benedictine Monastery of Chester, Anselm was living at the Abbey of Bec, near to Rouen.

It is probable that the Anglo-Saxon Church of S. Werburgh and S. Oswald was a wooden building, and it may well be that the additions made by Leofric were made in that material. At the same time, it should not be forgotten that the architectural operations of Leofric were by no means primitive, but were, on the contrary, carried out on an imposing scale at Coventry, Leominster, Stow in Lincolnshire, and elsewhere, and that those operations were partly contemporary with the building of Westminster Abbey by Edward the Confessor. That Leofric was accustomed to the use of stone as a building material there can be no doubt. But Hugh Lupus and those who served him had no notion of reverently preserving the work of previous builders. In the blood of the architects of that day the desire of original invention was overpowering. Despising restoration and repair, the ancient craftsmen were eager to replace and to create. Hence, to a great extent, is due the comparative rarity of important examples of Roman and Anglo-Saxon architecture in this country. At Chester Cathedral there is not an assuredly recognizable fragment, whether in wood or stone, of the church as repaired and extended by Leofric. The increased importance added to the foundation, owing to the benevolence of Hugh Lupus and Ermentruda, formed an entirely sufficient excuse for the relentless and unhesitating annihilation of the previous church. The new church was cruciform, the choir and choir aisles terminating in three apses, of which the central was the largest and most imposing. The nave was somewhat short, and there is evidence of the existence of western towers. Each of the shallow transepts probably terminated apsidally. The whole building was dominated by a central tower. The

original form of the church may be traced to Anselm, who was doubtless influenced by the architecture of the abbey at Bec and other great Romanesque churches in Normandy. As relating to the design of the Norman buildings at Chester, it is significant to remember that the first abbot of Chester was brought over from Bec, of which he had been a monk, serving Anselm as chaplain. In its general aspect the Norman church at Chester, as pictured by Sir Gilbert Scott, seems to have had many points of similarity with the Norman plan of Canterbury as drawn by the late Professor Willis. The western towers, the great central tower, and the eastern apsidal terminations of the nave and transepts would at any rate appear to have been common to both. At the same time there were at Chester other features, such as the radiating chapels and the continuation of the aisle round the apses, which did not exist at Canterbury, though they are found at Gloucester Cathedral, Tewkesbury Abbey, and other early Norman churches in England.

Richard, the first abbot of Chester, died in the year 1117, while the first Norman works were still in progress. He probably lived to see the oldest parts of the church, the choir and chapels, and perhaps the lower portion of the central tower completed. The task of building was carried on after his death by his successor, William, who was abbot from 1121 until the time of his death, in 1140, when, if an ancient endorsement on a copy of the charter of Hugh Lupus is to be trusted, he was buried on the eastern side of the south cloister, next to his predecessor in office. In Abbot William's time [1] was completed what remains of the north-west tower, or "rather the piers and arches intended for its support. These are exceedingly massive and bold in their proportions and relief, and would, if no other feature of the building remained, alone convey an impression of its pristine grandeur. They are strictly Norman, built in the small courses of masonry peculiar to the style." [2]

Belonging to about the same time is a fine Norman chamber of considerable extent, which may have formed the substructure of the abbot's hall. The church which was thus built, and the monastery to which it was attached, in addition to the gifts of

[1] Sir Gilbert Scott estimates the date as about 1120.

[2] "The Norman Remains of Chester Cathedral." By William Ayrton. Chester Architec. and Archæolog. Soc. Jour., i. 60 (with illustrations).

Hugh Lupus, were largely, and in some cases curiously, endowed by others. Among the endowments were "a salt-house in Wiche," many "ox-gangs" of land in different places, a "grant of fishing with one boat and ten nets in Anglesea," all the "profits of the fair at the feast of S. Werburg for three days," with the addition, that "for all forfeitures in the said fair, trial should be in the court of S. Werburg for the benefit of the monks." [1]

From the death of Abbot William to the time of Geoffrey, the seventh abbot, who was confirmed in 1194, little or nothing was done to enlarge or beautify the church. It would seem to have been allowed to fall into a state nearly approaching ruin, while the landed property of the monks had, owing to such varying causes as the incursions of the Welsh and the inroads of the sea, become seriously reduced. Geoffrey, in language doubtless exaggerated, describes the state of the choir as "intolerably threatened with ruin, and threatening with danger of death those who assisted at the divine offices." This abbot appears to have displayed a considerable amount of energy in the business of renovation, for, by the year 1211, a rebuilding of the tower, as well as of the choir, seems to have been completely finished.. Of this repair few traces are left. During the term of office of Geoffrey's successor, Hugh Grylle, many grants of money were made to the monastery, and the works of the church went rapidly forward; while about the year 1240 the number of monks was increased, so that larger funds had to be found to defray the expenses of the kitchen. Thomas Capenhurst, the eleventh abbot, is remarkable for the zeal which he displayed in the defence of Church property; indeed he caused so much opposition among owners of landed estate during his abbacy, that William la Zuche occupied the abbey by force of arms, a proceeding which led to all the churches of Chester being laid under an interdict. This courageous monk was succeeded in 1265 by a priest still more illustrious, who was destined to leave an emphatic mark on the abbey church of Chester, Simon de Albo Monasterio, or Whitchurch, "a prelate of great ability, and a man of energy, a man of taste, a man of piety, and a thorough man of business." Abbot Simon was, in fact, "one of the most active heads which this monastery ever

[1] Ormerod, "History of Cheshire," ed. 1882, i. 189, *et seq.*

enjoyed." He was admitted and invested by a yet more distinguished Simon, notably Simon de Montfort. In 1265, the monks became possessed of very considerable additional property, and the great work of rebuilding their church was proceeded with rapidly. In 1283, during the progress of the work, Edward I. attended high mass at the cathedral, and, moreover, directed precepts to Reginald de Grey to permit venison from the forests of Delamere and Wirrel to be supplied to the monks who were engaged in the arduous work of church-building at Chester.

The nature of the work instigated by Abbot Simon de Albo Monasterio can be best appreciated by a lucid description of Sir Gilbert Scott, according to whom "the whole of the eastern portions of the buildings formed a single and complete design, but were carried out piecemeal, the details being varied at pleasure as the works were, bit by bit, carried into execution."[1] Sir Gilbert, speaking of the choir, continues: "This design bore no kind of resemblance to that of the old choir. Instead of the apsidal altar end, with its continuous aisle and radiating chapels, we have the prolonged choir with a square end and parallel aisles. The three chapels, however, of the old structure were provided for in a very marked manner. For the central or eastern chapel was substituted the present beautiful and spacious Lady Chapel, and for those radiating to the right and left were substituted chapels at the end of the aisles, each having an elegant apsidal termination of its own. The high altar was necessarily placed at least a bay in advance of the east end, a screen or reredos running across from pillar to pillar, which made the aisles, if viewed as a processional path, continuous, and afforded an unobstructed access to the Lady Chapel. Though all this was planned at once, the first part carried into execution was the Lady Chapel. With it, or very nearly at the same time, were erected the piers and arch forming its entrance, and on the south one pier only of the apse of the aisle, while on the north the whole of that apse was, at the least, commenced. These were works which could be completed in great measure without touching the choir." It is to be noted that Sir Gilbert considers that the same designer who is responsible for the Lady Chapel at Chester was also responsible for some of the details

[1] Scott, Chester Architec. and Archæolog. Soc. Jour., iii. 169, *et seq.*

THE CATHEDRAL AT THE END OF THE SEVENTEENTH CENTURY (FROM AN OLD ENGRAVING).

of Bangor Cathedral. The work, which has strong points of similarity, was doubtless done at both places during the reign of Edward I., who, while waging war with Prince Llewellyn and other Welsh foes, made frequent journeys to Wales during a period which extended over forty years. By the year 1280, and therefore during the abbacy of Simon de Albo Monasterio, the Lady Chapel, chapter house, and some minor additional buildings were completed, and possibly the most ancient portion of the existing choir.

To return to the monastic history of S. Werburgh's, it would seem that, on the death of Abbot Simon de Albo Monasterio, some difference arose as to the appointment of his successor, for the king appears to have kept the abbey in his own hands for two years or more. Thomas de Byrche-hylles, chaplain to Simon, succeeded the interposition of the king, and dying in 1323, was buried "on the south side of the choir, above the bishop's throne, nearly in the line of the pillars. On his gravestone was a brass plate with his effigies, and in this spot his body was found in almost complete preservation on opening the grave for the remains of Dean Smith in 1787."[1] Passing over several abbots who were not particularly distinguished, but who, like Abbot Richard Seynesbury, did something towards continuing the building operations initiated by Abbot Simon, we come to John de Salghall, twenty-first abbot, who, in 1425, was excommunicated for contumacy "with respect to a charge brought against him before a Chapter of Black Monks in 1422 for the reformation of abuses." His successor, Richard Oldham, a relative of Hugh Oldham, some time Bishop of Exeter, and founder of the Manchester Free Grammar School, subsequently became Bishop of the Isle of Man. Following Oldham, was Simon Ripley who was, next to Simon de Albo Monasterio, the most conspicuous of the monastic builders of S. Werburgh. This prelate was undoubtedly fired with splendid architectural ambition: his plans seem to have included the nave, the vast south transept, and the central tower. It is suggested that he further intended the erection, or more probably, the reconstruction of a great campanile to the south-west of the church. It is not unlikely that Abbot Simon Ripley lived to achieve the construction of the nave and south transept. Several authorities,

[1] Ormerod, i. 250.

however, are of opinion that both are earlier in date. The south transept in question was claimed by the parishioners of S. Oswald's as their parish church. Abbot Simon Ripley, in order to secure the unity of the Abbey Church, tried to satisfy the parishioners by granting to them and the mayor of Chester permission to "edifie a new rofe and $3\frac{1}{2}$ thraves of timber. The north side to be battled with stone and guttered with lead, and the mayor and parishoners to pay 40 mares" (Harl. MSS. 2159, 112). In the reign of Henry VII., the abbot appears as a plaintiff, charging one William Clyde of Chester Cachepoll, with entering his free warren in Great Boughton, on Sunday, and taking twenty-four rabbits value forty shillings.[1] Abbot Ripley died at Warwick in 1492, and was buried there in the Collegiate Church. He was long commemorated at Chester by a wall-painting. "On the north side of the north-east large pillar, supporting the central tower, was formerly painted the history of the transfiguration, in which was introduced a figure of this Abbot under a canopy, with a book in one hand, and the other lifted up in the act of blessing, and the ring upon the fourth finger." Ripley was succeeded by John Birchenshaw, with whose name one meets on one of the bells of Conway Church. Following in the footsteps of his predecessor, Birchenshaw was zealous for the preservation, completion, and adornment of his church. His tenure of office was, however, anything but a peaceful one, for he was constantly at difference with the civic authorities of Chester whose influence had increased as the power of the monastery had declined. In the Harleian MSS. are the following significant entries:

"1522 This Year the Abbot of Chester putt down."

"1529 Abbot Berchenshall deprived from being abbot, & shortly was againe restored."

From the time of his restoration, Abbot Birchenshaw appears to have held the monastery until the time of his death. This abbot, in the year 1516, had a dispute with the Bishop of Lichfield respecting the use of the mitre, crosier, and other pontificals, and the giving of the blessing. A commission was accordingly issued from Rome to Thomas, Cardinal of York (Cardinal Wolsey), ordering him to hear the matter and make award in it. An idea of the immense influence and position of the Abbot of S. Werburgh's, previous to the dissolution of the monas-

[1] "Chester during the Plantagenet and Tudor Periods." By Rupert H. Morris (printed for the author), p. 132.

teries, may be gathered from the fact that Abbot Birchenshaw's cook was the owner of a large estate in Wirrel. The place of cook at S. Werburgh's appears, indeed, to have been no mean appointment. We read that his perquisites included tails of salmon and barse, the heads and tails of Milvell, conger and rays, and two pieces (frusta) of each chine of pork slaughtered in the Abbey, two gallons of beer a day and all the dripping. It is curious to note that no less a personage than the Earl of Derby was abbot's seneschal (master of ceremonies) in the reign of Henry VIII., at a salary of forty shillings a year.

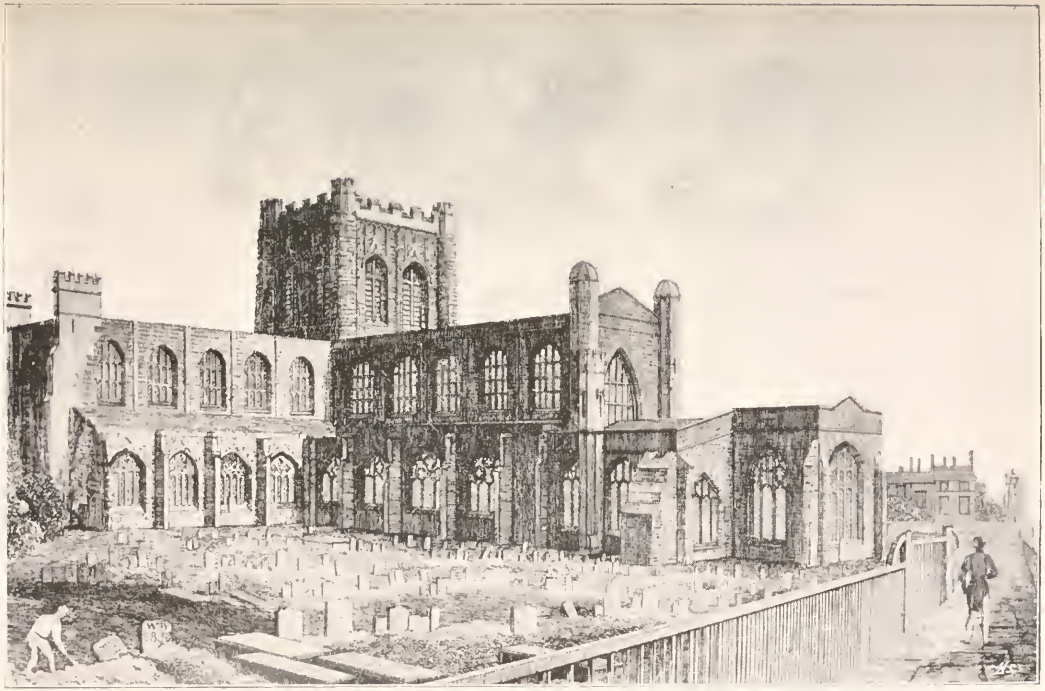
We have now arrived at a very important moment in the history of S. Werburgh's. On the death of Abbot Birchenshaw, John (? Thomas) Clark was appointed in his place, and during his tenantry the monastery was dissolved; its revenues were estimated at £1,003 5*s.* 11*d.* per annum.[1] The episcopal see of Chester was formed by Henry VIII., in 1541, for one bishop, one dean, and six prebends. The first bishop was John Byrde, "a provincial of the Carmelites, subsequently bishop of Bangor. The first dean was Thomas (? John) Clerk, while the prebends were William Walle, Nicholas Bucksye, Thomas Newton, John Huet, Thomas Radford, and Roger Smith, which dean and prebendaries are to rule themselves according to a charter to be afterwards made, to be the chapter of the new cathedral, with the same powers as that annexed to the diocese of Coventry and Lichfield, or any other diocese, and a body corporate, with all privilege of suing, etc., and shall have a common seal." Further, the archdeaconries of Richmond and Chester are respectively removed from the diocese of York, and Coventry and Lichfield, and annexed to the new bishopric of Chester, which is declared to be in the province of Canterbury. Some time after, by an Act of Parliament (33 Henry VIII.), the See of Chester was transferred to the province of York.

The circumstances connected with the fall of the Church of Rome in England, the erection of a separate establishment, the temporary restoration of the Papal supremacy, and the ultimate triumph of Anglican independence under Elizabeth, were by no means favourable to the evolution of ecclesiastical architecture. The Perpendicular style, which is seen at its purest and best in the fine towers of Boston, Evesham, Taunton, Breslington, and

[1] Lyson's "Cheshire," ed. 1810, p. 572.

above all, of Magdalen College, Oxford, and in the great Church of S. Mary Redcliffe, Bristol, began to decline in the reign of Henry VII. The decadence, indeed, was at first truly splendid, embracing as it did S. George's Chapel, Windsor, King's College Chapel, Cambridge, and Henry VII.'s Chapel, Westminster. In each of these buildings the gorgeous effect of the intricate and profuse ornament is overwhelming. In the latest examples of the style, such as Bath Abbey, the deterioration is only too conspicuous. The Perpendicular work of Abbot Simon Ripley, whose initials are found in the foliage of one of the piers of the northern nave, belongs to the earlier and less elaborate, but more vitally interesting period of the style. With the close of the Perpendicular style we come practically to the end of the architectural history of Chester Cathedral. "At this period," says Rickman,[1] "I conceive the south view, or, as it may be called, the show side of the cathedral, was perhaps but little inferior in real beauty to any one in England—Canterbury, York, and Salisbury excepted. To prove this, let us examine its parts. The west end newly finished, and the tower and other works, and the architecture of the upper part of the choir new enough to harmonize therewith, this front view must have presented a very beautiful appearance. Though the battlements are now all gone, enough remains to lead us to suppose that the whole line was finished with rich pinnacles and battlements. The buttresses were very fine, and the grouping of those at the corner of the south transept peculiarly good. All the windows appear to have had fine canopies, and what original tracery remains is of great beauty of design and delicacy of execution; and though now none exists, we may reasonably suppose the windows filled with painted glass. The picture appeared complete, but it was not long to last, as the funds for its support were soon afterwards absorbed; and tradition avers that during the usurpation of Cromwell, it was even degraded to become a stable. At the restoration it was probably in bad condition. The exterior of the choir appears to have been worse than the rest, for that has been re-cased; while from the workmanship of that casing, and the present mullions of the windows, I apprehend these reparations were made since the restoration." It would seem that Bishop Nicholas Stratford (1689-1707) made serious efforts to

[1] Rickman, Chester Architec. and Archæolog. Soc. Jour., ii. 287.



THE CATHEDRAL AT THE END OF THE EIGHTEENTH CENTURY (FROM AN OLD ENGRAVING).

repair his church, and the re-casing referred to may have been done during the time he occupied the see. From that time forth, a really important effort at restoration does not seem to have been made until the year 1818, when Dr. Law was bishop. The cathedral chapter books contain the following entries:

"Nov. 25, 1818. The cathedral having from long neglect fallen in many parts into great decay, and there being now an urgent necessity to provide means from our own resources for its gradual restoration, it is hereby ordered by us, in our Chapter House capitularly assembled, that from the date of the present Act one eighth part shall uniformly be deducted from every Fine from every lease or leases which shall hereafter be renewed; and that the sum so deducted shall from time to time be placed in the Bank of England for the purpose of forming a Fund, which shall be exclusively applied to the Repairs of this Cathedral."

The following is addressed to the Dean and Chapter of York:

"Nov. 25, 1819. This being the first time we have met in Chapter since the receipt of your very liberal donation of £200 towards the Repairs of our Cathedral, we cannot separate without offering you, individually and collectively, our sincerest thanks for the effectual and important aid which you have thus rendered to the prosecution of that desirable object; and we have great satisfaction in being able to assure you that the most dilapidated parts of the fabric are now substantially repaired, and that we are sanguine enough to look forward at no distant period to its complete restoration."

The architect employed on this restoration, Thomas Harrison, was a man of very considerable distinction. He was the designer of the really fine Grosvenor Bridge which crosses the Dee at Chester, near the Roodeye, and among his patrons were Lord Elgin and Pope Ganganelli, the latter of whom was greatly pleased with his suggested improvement of the Piazza del Popolo at Rome. It would be idle to say that Harrison was imbued with the spirit of the mediæval architects who designed Chester Cathedral; whether his restoration, which was confined mainly to the exterior, and was admittedly strong and solid, was the worse for that is a subject too nice for discussion in such a handbook as this. Certainly he made but slight efforts to ascertain and reproduce any original ancient plan. He was

actuated by motives utilitarian, rather than archæological. He deserves, however, to be credited with sound work of a certain kind, and does not seem to have been guilty of wanton barbarism or flagrant and stupid mistakes. During the years between 1839 and 1857 further efforts were made to preserve the church; in 1859 we hear that the Lady Chapel was restored as far as possible "by the sole help of an unknown benefactor." In 1868 the dean and chapter decided on a radical restoration, to which the Ecclesiastical Commissioners contributed £10,000. The appeal for supplementary contributions contained the following words: "A restoration of this cathedral has long been contemplated as desirable and even necessary. An elaborate report was made some time ago, after minute and prolonged examination, by Mr. Ewan Christian, the architect to the Ecclesiastical Commissioners." From that report it appears that the fabric in some parts is so bad, that if neglected they will shortly become dangerous. Other parts most evidently require repair; while it is known to those who have considered the matter with care, that, if restored to its ancient condition, this cathedral would be a building of great beauty. The dean and chapter have now resolved, with the support of the public, to proceed in this work without delay. No special fund is provided by the foundation or the Ecclesiastical Commissioners for repairs or other contingencies, though the dean and chapter have been enabled to set apart from £300 to £500 annually for this object. By this means a sum of about £1,500 has been accumulated in the course of ten years, which it had been intended to apply to the restoration of the fabric. It has, however, been applied to the purchase of the new bells (£500), to the warming of the cathedral (£500), and to the fittings of the nave, and other expenses connected with the special evening services. The entire cost of these has been £2,100, so that there is a deficit on this head of £600, to be met out of the annual revenue of the chapter. There is now no fund for the restoration or repair of the cathedral building." On the commencement of the new work, Sir Gilbert Scott was appointed architect, and of course treated the church to his usual policy of "thorough." The hero of the great restoration was undoubtedly Dean Howson, whose zeal and devotion to what he considered to be his duty towards the cathedral are not to be gainsaid. Whatever may be our views of the restoration, in

principle or in detail, it is impossible not to respect the dean's untiring zeal and anxious supervision. His very useful "Handbook to Chester Cathedral" contains some vigorous if not altogether convincing passages in defence of the course taken by Sir Gilbert Scott with his approbation. The main feature of the restoration will be noted in the following pages.

The present consulting architect of the cathedral is Sir Arthur Blomfield, A.R.A., who is responsible for some of the latest decorative details of the interior.

CHAPTER II.

THE CATHEDRAL—EXTERIOR.

Most of the great English cathedrals have inspired men of letters to vie with one another in the invention of appropriate eulogy. Such superb monuments as Lincoln, Ely, York, Peterborough, Salisbury, Durham, and Canterbury, have been the subjects of an eloquent chorus of praise. In that chorus no voices are more effective than those which come from the United States. Men so variously distinguished as Emerson, Hawthorne, Motley, and Henry James, have celebrated some of the ancient churches of this country in phrases which do not readily allow themselves to be forgotten. Every travelling American goes to Chester as inevitably as he goes to London and Paris; and almost every literary American has written something about the first-named interesting and, indeed, fascinating city. And yet, almost with one accord, such writers treat Chester Cathedral with cold politeness or scant respect. In an English city, incomparably rich in antiquities, its importance is heavily discounted. The Rows, the Walls, the delightful half-timbered houses, are unrivalled in their way throughout the length and breadth of the land. The cathedral, on the other hand, can scarcely be described as prominent among English ecclesiastical monuments. But, nevertheless, it forms an alluring architectural object lesson. Those who admire the "faultily faultless, icily regular," must go to Salisbury; those who are desirous of seeing the best which old English builders could do will satisfy themselves at Lincoln. The career of Chester Cathedral has been tumultuous; its features are to a great extent accidental. It is a study in the evolution of architecture rather than a brilliant, convincing, and complete example of any single style. Nor can many of its details be described as transcendently

beautiful. But while Chester possesses no incontrovertibly distinguished feature, no miraculous west front such as we find at Wells, no such majestic array of towers as distinguishes Canterbury, no such sweet dream of spires as renders us oblivious to the small scale of Lichfield, no such aspect of austere solidity as makes the first impression of vast buildings like Durham and Winchester simply overpowering, it would nevertheless make its mark as a great ecclesiastical monument in a crowd of great monuments. It is essentially cathedralesque: it is in no sense a glorified parish church such as Wakefield, Manchester, or Newcastle. In any view of Chester it is the most prominent feature. One's eye, as it travels over the Dee across the broad, flat, green expanse of the historic racecourse, is inevitably drawn to, and rests upon the cathedral tower which rises over the roofs and spires of the city in severe and assured supremacy. Those who are anxious to realize the true relation of the cathedral to the town of which it is the central building, should not attempt to approach it for the first time by means of any of the narrow streets which radiate from it. Ascending the steps which take one from the busy Eastgate Street to the top of the ancient city walls, they will see the south transept, the choir, and Lady Chapel, and high above them the central tower across a venerable burying ground, whose melancholy is relieved by lilacs, hawthorn, and flowering currant. This green foreground enables one to appreciate the really fine colour of the stone of which the church is built. The predominant tint is salmon pink, paling here to gray, glowing there to rich red. Impressive as is this view, a more delightful one awaits us. Passing a little further along the wall to the east of the church, the entire north side of the building, from the west end to the Lady Chapel, is seen across one of those smooth swards, broken here and there by noble trees, which add so materially to the picturesque qualities of the cathedrals of England. Standing aside from the main body of the church is the chapter house, from which the eye passes along the roof of the north transept to the tower, the dignified proportions of which are felt at once. The masonry of the south side of the cathedral is for some part as the original builders left it, the only additions being those due to the energy of time. Crumbling though it is, it is alive, vivid, and interesting, for it has had the good fortune to escape the deadening, if sometimes inevitable process of re-casing which has made Chester

Cathedral appear, at the first glance, a new church. From this point the cathedral and the ancient cloisters, refectory, and other conventual buildings are perhaps seen at their best. A few steps further in the same direction brings us to the Phœnix tower, from which, on the 27th of September, 1645, Charles I. saw the defeat of his army on Rowton Moor. At this point one has an unobstructed and imposing view of the long sky line of the church from end to end. These three views should not be missed by even the most hasty visitor to Chester Cathedral. They are all within five minutes' walk of Eastgate Street. The other glimpses of the cathedral obtained at various points along the walls add little to the impression produced at the three places above described.

We have noticed in passing how much Chester has lost owing to the process of re-casing, which by many excellent judges was from time to time deemed absolutely necessary. Decay may be, and often is, picturesque. At Chester, the surface rot of the very perishable red sandstone, of which the cathedral was built, was positively unsightly. The whole place previous to the restoration struck one as woe-begone and neglected; it perpetually seemed to hover on the verge of collapse, and was yet without a trace of the romance of the average ruin. Restoration is a word of which all those who really care for ancient buildings have a wholesome dread. It is frequently pleaded with a view to covering a multitude of sins of innovation: only too often it actually amounts to that mutilation which is the most fashionable and the worst form of architectural murder. To fill an ancient niche with a new statue, to continue a moulding of which the greater part has disappeared, to "renew" an ancient capital by means of a few sharp strokes of a chisel in the hands of a modern stone-mason, are sins at once against common sense and good taste. As well might one attempt to re-shape a crock upon the potter's wheel. At Chester the new details and the old stand out in acute and painful contrast. The old, where time has not rendered them mere skeletons of themselves, have the breath of life in them, and give out a faint and fine perfume of the days of their creation. The new of necessity are mechanical, uninspired, and consequently unornamental. Time, it is said, is after all the great sculptor, and will remedy this, making these crude reproductions as charming as the old originals; that, however, is too much to

hope even of so great a magician as Time. At Chester the decorative sculpture is of two kinds which contrast very strongly with one another: the old, which is crumbling, indistinct, and fascinating; the new, which is precise, sharp, and uninteresting. It is a thousand pities that Chester was built in so treacherous a material. The magnificent and extremely ornate cathedral of Strassburg is, like Chester, constructed of red sandstone, but the sandstone at Strassburg seems to wear as well as the hardest granite. The chisel-marks of sculptors who worked centuries ago are quite distinct to-day: no sort of peeling or flaking seems to have taken place. At Chester, looking to the amazingly rotten character of the stone, those who had charge of the restoration doubtless did the best, because the only thing in their power. The result, however, speaking of the exterior, has been the creation of a new church rather than the mere repair of an ancient one.

It is obvious that a city so popular as Chester always has been with those who care for what is historic and ancient, should from time to time be described and illustrated by writers and artists. As the most imposing and important building in the city, the cathedral has naturally received a large share of attention. According to an illustrated "History of the City of Chester," published in 1815, "The cathedral is a large building, composed entirely of the common red sandstone of the city; the exterior of it is in a very dangerous state; it is for the most part regular and uniform, though built at several different times many years asunder." An author (quoted in Joseph Hemingway's "History of Chester," Chester, 1831), whose intention is far better than his verse, says of the church:

> "Lo! where triumphant o'er the wreck of years
> The time-worn Fabrick lifts its awful form:
> Scath'd with the blast its sculptur'd form appears,
> Yet frowns defiance on th' impetuous storm
> What pow'rs—to more than giant bulk ally'd,
> Thy firm compacted mass conspir'd to raise!
> Then bade thee stand secure to latest days,
> Wonder of after times—of Cestria's sires the pride."

Those who desire to see what the cathedral looked like before Dean Howson's memorable and radical restoration can do so by referring to Baud's views drawn for Winkle's "Cathedrals," to the plate by Batenham, dated 1830, in Hemingway's "Chester,"

and to the important and accurate illustrations by J. H. Le Keux and O. Jewitt, contained in J. H. Parker's "Mediæval Architecture of Chester." It may be noted that, according to an authority so distinguished as the late Professor Freeman, the very considerable remains of the Abbey of S. Werburgh, attached to Chester Cathedral, afford one of the best opportunities in England of studying monastic arrangements.

The Tower is undoubtedly the most conspicuous feature in the physiognomy of the outside of the cathedral. Like Worcester and Gloucester, Chester possesses only one tower, the singularity of which fact adds very much to its importance in dominating the structure. Its height is 127 feet, that of Worcester is 196 feet, that of Gloucester is 225 feet. For the sake of comparison, it may be added that the height of the dome of S. Paul's, from the ground to the top of the cross, is about 365 feet. The tower of Chester rises above the crossing, and binds together the nave, choir, and transepts. There is no reason to doubt that it was intended to complete the building by the erection of a great spire, as at Salisbury, though the Chester spire would in all probability have been nothing like so lofty or so elegant as that which looks down upon Stonehenge. A model of Chester Cathedral with the spire completed exists, and there can be no doubt that it adds immensely to the dignity and symmetry of the building. At the restoration it was very wisely decided that to run the serious risk involved in completing the original intention of the ancient builders was not justifiable. An elaborate design for the spire was made by Sir Gilbert Scott, who is said to have been deeply disappointed that no opportunity was given him of putting it into execution. Sir Gilbert held that it is "probable that the lower part of the piers of the central tower belong to the Norman Church;" in that case they must have carried the central tower of the church built by Hugh Lupus. Dean Howson, however, in his "Handbook," states that this theory "was entirely dissipated by a curious discovery made during the process of recent restoration. In the course of some work required in the floor of the north aisle of the Choir, near the crossing, it was found that the great north-eastern pier was supported upon several floriated tombstones of the thirteenth century, placed cross-wise one upon another. One of these stones has been removed & carefully kept, in testimony of this unexpected fact: It may seem very strange that

THE TOWER FROM THE SOUTH WEST (FROM A PHOTOGRAPH BY CARL NORMAN AND CO.).

the monks of S. Werburgh's showed so little regard to the tombs of those who preceded them at a short interval of time, but as a matter of historical evidence the fact is clear. It will hardly be supposed by any one that these tombstones were placed there for the purpose of under-pinning an early Norman pier."

To state accurately the date of the piers which bear the central tower is a matter of no small difficulty. According to Mr. Parker, "we have a distinct record that a central tower was built in the early part of the thirteenth century, but whether it was really built upon the foundations, or the Norman piers were made use of then in the same manner as they were at a later period, is not easily proved." There can be little doubt that the tower, as we see it, belongs to the perpendicular style, and was probably the work of Abbot Simon Ripley, or his successor, John Birchenshaw, or both. In each face of the tower are two Perpendicular windows divided by a single mullion. The restoration of the parapet, pinnacles, and corner turrets is purely conjectural, and however ingenious, has no warrant save in Sir Gilbert Scott's imagination. The simple parapet, as seen in views previous to the restoration, had no details in common with its very elaborate successor. That restoration, or at least, structural repair, was absolutely necessary, and that the work was only just undertaken in time to avert irremediable disaster is beyond the region of controversy. The fall of the tower would have involved the practical ruin of the church. There are eight bells, the most ancient of which is dated 1604, and is inscribed :

> "I, sweetly tolling, men do call
> To taste the meat that feeds the soul."

The largest of the bells, which for generations had rung the curfew at a quarter to nine every evening, was broken on the 9th of November, 1866. A new one, paid for by public subscription, was cast to replace it, and the peal was at the same time increased from five to a full octave. None of the older bells, save that already noticed, are of much interest.

The West Front.—In the greater number of English cathedrals the west front is a relatively unimportant feature. Façades, elaborate and magnificent as those of such vast French churches as Amiens, or such small though beautiful

Italian ones as Orvieto or Siena, have hardly any counterpart among the cathedrals of England. Lincoln, it is true, is very imposing; Salisbury, though in reality a mere screen, is vast and ornate; Peterborough is unique as well as tremendously full of character; Wells possesses a delightful distinction, while Lichfield makes up in beauty what it lacks in size. Even among English west fronts, that of Chester is in no wise remarkable; to anybody approaching it with more than small expectations, it will indeed be very disappointing. It is poor in dignity, and to symmetry has no pretensions whatsoever. The poverty in question would, however, appear to be due, not so much to moderate architectural aspiration as to a failure to achieve a really splendid plan. What the west front would have been with two great towers, subject only to the dominance of a lofty central spire, it is easy to imagine. The entire cathedral would have possessed a monumental character, to which, in the present state of things, it has slight claims. Its configuration would have been unique amongst the cathedrals of England: it would have been lifted into the air in a manner which would have made the outline of the city of Chester memorable among the outlines of the cities not only of England, but of Europe. And even if a tower had been erected on the huge base still existing on the south side of the west front, as was seriously intended during the days of the earlier Tudor kings, the aspect of the exterior of the church would have been completely revolutionized. Instead, however, of the possession of two or even of a single western tower, it was the fate of the west front of Chester, on account of its curious and ancient structural connection with monastic, though practically independent buildings, never to have been entirely open to view. At the north-west it was, in the first place, connected with the abbot's apartments; later it was joined to the episcopal palace. On the destruction of the latter, the King's School, which once was held in the fine and, for the most part, well-preserved refectory, was erected in 1873 on the site, with the result that it is now structurally one with the west front, which it partially hides from view, and the symmetry of which it entirely destroys. The wisdom of the erection of the King's School on this spot was at one time very warmly debated. To the present writer it seems a very unfortunate undertaking. The argument, that if, on the destruction of the bishop's old palace, the space had

been left open and the entire west front revealed, an important and original feature of the cathedral would have disappeared, is trivial. If the west front would have seemed poorer than it already does, there would have been a most welcome increase of symmetry. For the rest, it is only fair to say that the school buildings are not without merits of their own, so that if the thing was to be done at all, it would seem difficult to have done it better. There is, of course, the further point that the connection between the cathedral and the school is both intimate and historical.

But if the average person who sees the west front can find in it little to satisfy him, to the student of architecture it possesses some points of deep interest. It is characteristic of Chester Cathedral that at every turn it is satisfying in small particulars and disappointing in great features, that it presents fascinating problems and occasionally interesting and beautiful incidents, rather than massive and impressive effects. Of no part of the church is this truer than of the west front. Its principal feature is an extremely fine Perpendicular window which fills almost the whole of the space below the low battlemented gable between the side turrets. The great size of this window renders the other details of the west front somewhat insignificant. It is noteworthy that our English builders were only too frequently prepared to sacrifice much to a vast window in the extremities of their churches, as, for example, the great east window at Carlisle. The dignity of the Chester window is greatly increased by its singular and complicated tracery. A peculiar feature of the arch including the window is that it is not uniform on both sides. The doorway below the window is comparatively of small size. It is very late in date and is inclosed in a square framework of rich carving, much of which has escaped the disastrous effects of the weather. On each side of the doorway are eight richly canopied niches, not one of which now contains a statue either ancient or modern. The stonework of the niches was almost entirely replaced when the cathedral was restored. Beyond the southern turret the west front is continued by the west wall of the base of the intended south-west tower (the interior is now used as the Consistory Court, see *post*), the surface of which is broken by a Perpendicular window flanked by canopied niches, and surrounded by an elaborate course of panelling, in the centre of which is some heraldic carving much

decayed. The view down the entire length of the church obtained from the west front, when the doors are open, is as imposing as any which can be obtained of the interior of the building. As a rule these doors are only open on ceremonial occasions. On turning the corner we see on the south side of the base of the tower a window similar, save in a few small matters of detail, to the last described.

The Nave—South Side. The south side of the cathedral has been properly described as the "show" side. It commences, after passing the window just noticed, with the south porch with a parvise, which is a good and characteristic example of the Tudor style. The entrance is a four-centred arch under a square head. Above this comes a margin of quatrefoils, over the centre of which is an empty niche under a very handsome canopy (part of the original carving still remains). On either side there is a small low window of two lights. The porch terminates in decorative battlements with crocketted pinnacles. The fan tracery of the roof of the interior is modern. The floor of the nave is reached by descending four steps. From this porch we are enabled at once to appreciate the relative sizes of the nave and south transept. It is a remarkable feature of Chester that the south transept is four times as large as the north transept, at least as large as the choir, and almost as large as the nave. The wall of the south aisle of the nave is divided into four bays by three flying buttresses, ornamented with canopied niches for statues and grotesque gargoyles, which separate the decorated windows of four lights and elaborate tracery from one another. The space above the windows, between the buttresses, is occupied by a shallow cornice and large and vigorous battlement. Nearly all the sculptural details of this part of the exterior of the nave are modern. Some of the work is, however, admirable of its kind. The carved corbels of the niches in the buttresses are well worth examination. The elaborate decorated windows of the south aisle of the nave are in strong contrast to the large, plain, and not particularly graceful windows of four lights in the clerestory. These are in the Perpendicular style. Above them is a sculptured cornice and a plain battlement, broken at intervals by six somewhat ornate pinnacles. A reference to the illustration in Ormerod of the south-east of the cathedral, in 1817, will show what immense changes were brought about by the late restoration.

The great South Transept is still frequently called, and

was for a long time used as S. Oswald's Church. The west side is more ornate than that portion of the nave with which it is at a right angle, though its main features, so far up as the battlement between the flying buttresses goes, are very much the same. The windows of the clerestory are unlike those of the clerestory of the nave, in that they are cusped. The battlement is also of a more ornate kind.

If any argument be wanted that restoration in recent times is better than that of the earlier part of the century, the south front of Chester Cathedral undoubtedly supplies it. Anything uglier or more inappropriate than the present building it would indeed be difficult to conceive. Sir Gilbert Scott is quite justified in his statement that "the main South Front has been replaced by as mean a work as the present century has produced. The old prints, though not very intelligible, show it to have been one of great magnificence." Something has already been done to beautify this restoration by the insertion of a fine window of great size. It is curious to notice that in the window at the termination of the western aisle of this transept, which is in the Decorated style, a doorway has been introduced. This was probably a device of the parishioners of S. Oswald's to gain admittance to their parish church at the time when the monks of S. Werburgh were vigorously opposing their claim to worship in this transept, which was an integral portion of the monastic building. A small part of the south front in its mouldering, uncased state gives one a vivid idea of what the entire fabric must have looked like half a century ago. In this sadly impaired fragment, there are a few sculptured details which suggest the pristine beauty of the main south front as it was left by its builders. The windows of the eastern aisle of this transept belong to the Decorated style. In restoring the sculpture of this part of the cathedral, a new departure was made, or rather, a very ancient fashion was revived. It will be remembered that in the amazingly fantastic and grotesque sculptures of the Middle Ages, celebrated persons were frequently held up to ridicule or admiration. In pursuance of this idea, we find a corbel representing Mr. Gladstone, pen in mouth, in the apparently congenial act of uprooting a venerable looking church. The allusion is to the "Vatican Pamphlets." Mr. Disraeli, in another corbel, is armed with a sword, and is subtly defending the crown against the attack of Dr. Kenealy. Some of the other carvings have amusing modern applications.

These corbels have been severely criticised on the ground that the wrangles of politicians should not be commemorated and perpetuated on the walls of a church, but it is surely superfine to take exception to sculptured criticism so impersonal and good-humoured. In point of execution the work is as good as the conception is ingenious, and the effect is altogether more exhilarating than the mechanical repetition of ancient models.

The Choir and Lady Chapel.—The angle formed by the meeting of the south transept and choir, with the Lady Chapel at its eastern extremity, is the most ornate part of the exterior of the cathedral. The south aisle of the choir belongs to the Early Decorated style. Its apsidal termination is modern,

THE POLITICAL CORBELS (FROM A PHOTOGRAPH BY CARL NORMAN AND CO.).

and the roof of the apse is one of the most curious features of the church. It may or may not now appear as it appeared in the time of the first Edward: it is certainly most un-English, and has no precedent in any existing ancient English church. Sir Gilbert Scott is responsible for it, and the following is his justification: "We never thought, however, but that the roof of the south apse had been similar to that of the north, and of the same moderate altitude. But in removing a part of the later timber roof of the south chapel, and some of the rubbish which had accumulated beneath it, we found concealed by it portions of the sloping surfaces of the apse roof of that side. These were small in extent, but potent in evidence. The first thing that struck us was their excessive steepness of slope—almost like

the spire of a church—and on tracing these slopes to their intersection, what was my surprise at finding that they represented a stone roof of no less than forty-two feet high above the tops of the walls. The western side of this extraordinary structure we found to have been vertical, for a fragment of the lower side remains with the weather mould of the aisle roof upon it; against the clerestory is the mark of another high stone roof, running at right angles to the spire, and, as we find, intersected with it. This is shown on all the old prints, and still exists. We found, then, that we possessed ample proof of a feature which, though unique in England, is in several instances found in France, especially at Norrey (near Caen), in Normandy, where the radiating chapels at the east end are precisely similarly roofed. We found vestiges of its eaves-course at its intersection with the east wall, and on cutting into the modern wall below we found remnants of the old corner buttress shown in the old plans, and of the window-jamb attached to it, as well as the window of its southern face, so that, although we had not yet perfect material for its reproduction, we had a good instalment of the necessary evidence of such an architectural curiosity, and that we possessed also nearly sufficient details for the restoration of the beautiful design of the side of the Lady Chapel, gave rise to the idea at first but timidly thought of, whether it might be considered lawful, under circumstances so exceptional, to remove the southern chapel, which had been the means of obliterating both, and to restore the southern side as it was in the days of Edward I. At first it seemed to go counter to our established view in restoration, and it was only the extreme value architecturally of the features to be recovered that led me to entertain it. Many architectural antiquaries were consulted, and there seemed to be a genuine consensus of opinion that the exceptional circumstances would warrant an exceptional course, and so, after long consideration, we determined on it. The result is, that in the later walls which we have removed, nearly all the remaining evidence and details have been discovered, and we are now enabled to reproduce this remarkable apse with almost absolute precision and perfectness." Whatever one may think of the archæological correctness of this feature, its beauty is very much a matter of taste; externally it has something of the aspect of an elaborated chimney. That it secures to us the opening up of the entire south side of the Lady Chapel is a dis-

tinct advantage. The Lady Chapel, which is a simple and beautiful example of Early English, forms a worthy eastern termination to the cathedral.

The North Side of the Cathedral.—The conventual buildings lie on the north side of the church, and will be separately treated. Looking at the north side, the spectator is struck with the comparative insignificance of the north transept, which is, as we have already seen, unimportant by the side of the vast transept on the other side. Passing the east end of the Lady Chapel, we come to the north choir aisle, which is Perpendicular as far as the second bay; subsequently we meet with the early Decorated style, and, arriving at the transept, we come to clear and interesting evidence of Norman work. The Norman character of the entire wall, from the north transept to the foundations of the north-west tower, should be carefully noted. Roughly speaking, the older styles can be studied on the north side of the church, and the more recent ones on the south. The northern side of the cathedral, while by no means so ornate as that opposite, is even more interesting to the student of the evolution of architectural styles.

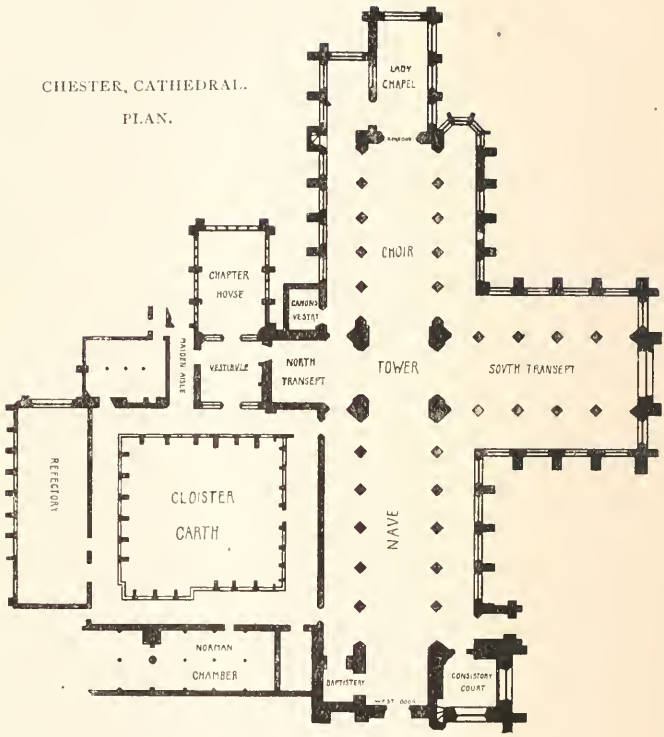
CHAPTER III.

THE CATHEDRAL—INTERIOR.

The Nave.—Although the entrance at the west end of the cathedral is generally closed, it will be convenient to choose it as a starting point at which to commence our survey of the interior of the church. The floor of the nave, it will be noticed, is considerably below the level of the street, from which, at the west entrance, it is reached by two successive flights of four steps. By some writers this feature has been inaccurately described as unique: it is in fact not without parallel even in England, while it is not infrequently met with in continental churches. The nave is one of the least imposing features of Chester Cathedral and cannot for a moment be compared with the magnificent choir which stretches beyond it. Its dimensions are comparatively small, its length is about 145 feet, while its breadth, without the aisles, is between 32 and 33 feet. With the aisles it is 75 feet. The height is also 75 feet. These figures prove that the nave at Chester is almost the smallest of all the older cathedrals of England. Until the last few years the nave was bare and even unsightly; much has recently been done to emphasize its architectural distinction and to minimise its coldness of aspect. The main architectural features of the nave are doubtless due to Abbot Simon Ripley whose initials are found in the foliage of the capital of the first detached northern pillar on the west side. The arcades on either side consist of only six bays. The southern arcade is a very beautiful, though strikingly simple example of the decorated style. The northern arcade can scarcely be dismissed with so brief a description, and it has in fact been the subject of much controversy among experts. It differs in several material details from the southern, though it is not improbable that it is actually contemporary with it, and

CHESTER, CATHEDRAL.

PLAN.



that the differences are merely the result of subsequent alteration. On the other hand, it may have been built at some period later than the Decorated, when the architect, anxious to secure uniformity, was frankly imitative, reserving to himself, nevertheless, a certain amount of freedom in non-essential matters. However this may be, the result is very curious and should be carefully observed. Above the main arcade is the triforium which is ingeniously combined with the clerestory. The windows of the latter, it should be noticed, are not cusped save in the case of the most easterly which is next the crossing. Although preparations were made in the fifteenth century for a vaulted roof in stone, as is proved by the vaulting shafts and springers, the project was never brought to completion. Sir Gilbert Scott, when he had examined the fabric previous to the great restoration, came to the conclusion that it would be hazardous to attempt a vault in stone, while it was obvious that the roof then existing could no longer be tolerated. He accordingly decided, after considering examples at York, Selby, and elsewhere, to employ oak. The result is an extremely beautiful example of fan-vaulting which adds immensely to the dignity of the nave. The central boss represents the arms in colour of the Prince of Wales who on more than one occasion as Earl of Chester has taken an interest in the renovation of the cathedral. Other bosses are devoted to the arms of the Duke of Westminster, the Earl of Derby, and other noblemen intimately connected with the city or diocese. The colour of the wood of which the roof is constructed harmonizes admirably with the rich red of the sandstone of which the nave is built. The base of the projected south-west tower, which is entered by passing under a piece of Jacobean stonework, more curious than beautiful, is used as the consistory court. It is as a rule closed to the public, but the Jacobean fittings which it contains are decidedly picturesque, and deserve the attention of those who care for ancient woodwork. The parvise over the adjoining south porch is now used as a muniment room. The windows of the south aisle are Decorated and the vaulting at the eastern extremity deserves some attention.

The north aisle, from the point of view of architectural history, is extremely interesting. The wall belongs to the Norman period from end to end: at the west end we have an imposing fragment of the base of the tower of the Norman church

of Hugh Lupus; while at the east end a Norman doorway, leading to the cloisters, emphasizes the original architectural character of the aisle. The base of the tower has now been fitted up as a baptistery, the very ornate font having been presented by Lord Egerton of Tatton. The stone vaulting of the aisle is modern. The recent expensive and pretentious decoration in mosaic of the wall of this aisle contrasts strongly with the wall of the south aisle, broken as it is only by a series of mural tablets. There can be no doubt that the recently decorated wall is infinitely preferable to that defaced by the tablets, but nothing can justify the removal of memorials of the dead. All that is lost in point of view of beauty by preserving such memorials is gained in historic interest, and in retaining the tablets the cathedral authorities were actuated by a feeling which everybody must respect. The mosaics were executed by Messrs. Burke and Co. from cartoons supplied by Messrs. Clayton and Bell. The expense was defrayed by Mrs. Platt of Dunham Park, Altrincham. The *tesseræ* consist of blocks of natural marble of various colours. The surface is absolutely flat. Had the mosaics been executed in glass, as are those designed by Professor Richmond in St. Paul's, the effect would have been much richer and an immense amount of colour would have been added to the nave which, in spite of the warm hue of the stone, is conspicuously cold. The first bay is devoted to Abraham. In the centre is a life-size figure of the patriarch, on the right hand side is illustrated the text: "And Abraham said: 'My son, God will provide himself a lamb for a burnt offering.'" On the left is depicted the burial of Sarah. The second bay deals with Moses. The texts illustrated are: "And the daughter of Pharaoh said: 'This is one of the Hebrews' children,'" and "And it came to pass when Moses held up his hand that Israel prevailed." Following Moses is David. The subjects are "I am the son of thy servant Jesse the Bethlehemite" and "O Absalom, my son, my son!" The last bay is devoted to Elijah. The subjects are, "Elijah, Arise and eat; because the journey is too great for thee;" and "Hast thou found me, O mine enemy?" Above the main panels are representations of Melchizedek, Sarah, Jethro, Joshua, Samuel, Solomon, the widow of Sarepta and Elisha. The design of the mosaics is very dignified, but it is somewhat unfortunate that the colour is not more brilliant. The tattered flags displayed at

THE NAVE, LOOKING EAST (FROM A PHOTOGRAPH BY CARL NORMAN AND CO.).

the west end of the nave are interesting in that they were present at the battle of Bunker's Hill. A fine piece of ancient tapestry, very rich in colour, should be noticed before quitting the nave. It gives a hint of the splendour of the church in those days when all the large wall spaces glowed with the incomparably harmonious colours derived from great woven pictures.

The **North Transept** which is, in comparison with other parts of the cathedral, extremely small and nearly square in shape, affords an interesting series of examples of the Norman style. In the lower portion we meet with very early work as is proved by the relative smallness of the stones and great width of the joints. This lower part is an unaltered fragment of the first Norman church: that which is above is in the late Norman style, the layers of mortar being much thinner, while the stones are large and fit closely. According to Mr. J. H. Parker:[1] "In the east wall of the north transept there is an early Norman arch now walled up but distinctly to be seen on the outside. This opened originally into a chapel on the east side of the transept as usual at that period, afterwards turned into a small vestry, with a vault of the end of the twelfth century, in transition Norman work, with characteristic rich vaulting shafts with their capitals. A doorway has been made into this vestry, from the north aisle of the choir in the fourteenth century, and one of the corbel heads which terminate the label of the doorway is introduced in a singular manner in the middle of the vaulting-shaft of the twelfth century." Above the closed Norman doorway is a row of triforium arches, simple, massive, and unornamental in character and of very early date, while on the opposite (west) wall there are traces of round-headed windows. In the upper part of the masonry the windows are Perpendicular, the tracery in the large north window is modern and was designed by Sir Gilbert Scott. The transept is finely roofed with wood, one of the beams bearing the arms of Cardinal Wolsey. The elaborate tomb of Bishop Pearson, which is the chief ornament of this transept, will be dealt with in the section devoted to the monuments of the nave and transepts.

The **South Transept** is on a most imposing scale, and the disparity in size between it and the north transept is the most

[1] J. H. Parker, "The Mediæval Architecture of Chester," p. 15.

singular feature of Chester Cathedral, a feature which has hardly a parallel in any other English cathedral church. In length, this transept is 78 feet 4 inches, while, including the aisles, its breadth is about 77 feet. As we have already seen, this transept was for a very long time used as a separate parish church by the parishioners of S. Oswald, between whom and the monks of S. Werburgh, and afterwards the clergy of the cathedral, its use was a perpetual source of dispute. Although a new church was built for the parishioners by the monks on the ground now occupied by the Music Hall, which is only a few yards away, the former were still dissatisfied, and insisted on their ancient right to worship in the south transept, a right which was at length recognized during the closing years of the fifteenth century. Undisturbed possession continued until a few years ago; down to 1880, the south transept was separated by a partition from the rest of the church. On the destruction of this barrier, a new church, dedicated to S. Thomas, was erected in another part of the city, and the right to use the transept was definitely abandoned, so that the historic dispute is now for ever closed. The reunion of the south transept with the main body of the cathedral has inestimably increased the dignity of the interior as a whole, the added space being equal to that of the choir, and only a trifle less than that of the nave itself. A glance at the ground plan of the church reveals the reason which forced the monks to annex the ancient parish church of S. Oswald. The whole of the conventual buildings hem in the north side of the cathedral; extension was impossible, if only for æsthetic reasons, either at the east or west. The south alone remained, and the monks had no option save to commit the act of annexation which so incensed the parishioners of S. Oswald. The south transept, in spite of some interesting points, is not particularly distinguished from the architectural standpoint, nor in its present bare and neglected state, can it be considered very beautiful. Whitewash still defaces a good deal of the masonry: some of the pillars and capitals are, indeed, thickly coated with it. In its most important architectural features the transept closely resembles the nave. The windows of the east aisle are filled with very beautful Decorated tracery; those in the west aisle having Perpendicular tracery of much less merit. The roof, which is very unsightly, has never been completed, but the springers show that an elaborate vault in stone was con-

templated. The only objects of interest in the transept are some tattered flags of the old 22nd Regiment.

The **Monuments in the Nave and Transepts** form an almost unbroken series of distressingly ugly mural tablets, without pretence to art and of little interest from the point of view of national or even local history. The poverty of Chester in mediæval memorials of the dead is most striking. One at the east end of the nave, to "the Eminently Loyal Sir Wm. Mainwaring Kt.," who "died in the service of his Prince and Country wherein he merited singular honours for his fidelity, courage and conduct," is dated 1671, and has some pretence to be considered ornamental. On the south wall of the nave a curious tablet of the eighteenth century commemorates Edmund Entwistle, some time Archdeacon of Chester, and next to it is a tablet to Joseph Hall, Bishop of Chester, who died through falling upon an open knife which was in his pocket in 1668. The very humble Latin epitaph was from his own pen. Close by is the memorial of another bishop, Nicholas Stratford (died 1707), which is surmounted by a bust of the prelate and terminates with a skull and crossbones. This is one of the best executed tablets in the church. One John Vernon is described concisely as "polite, learned, ingenious, upright," and another tablet to other members of the same family of Vernon is inscribed :

> Thus Death, Grand Monitor, oft comes to prove,
> 'Tis dust we doat on, when 'tis Man we love.

A brass erected not long ago by Sir Harry Verney keeps alive the memory of a member of his illustrious family. In the south transept on the western pier of the crossing is a tablet to George Clarke, of Hyde, which will interest American visitors in so much as he was "formerly Lieutenant Governor of New York"—afterwards becoming a resident in Chester. A very quaint painted tablet with three statuettes commemorates "that grave and worthy citizen Thomas Greene, sometimes Mayor of this Cittie," who was a prominent Chester philanthropist, and died in 1607. A curious painted wooden tablet to Rob. Benet close by should be noted in passing. On the east wall of this transept is a mosaic to officers who died while serving in the Cheshire Regiment. Among the names recorded are those

of Lieutenant Clark, who died at Hozaribagh, in 1874, and Major Gordon Cumming, who was killed while on service with the Chin Lushai Expedition in 1870. A series of blank spaces have been left for additions. On the column opposite is a diminutive brass to the memory of John Philips, bearing these lines :

> Here lies a Marchand who on earth did trade
> To gaine a Kingdome that should never fade,
> An upright conscience his best chosen Frend
> Did steere his shipp unto his latest end,
> Till hee arivd in Heaven with God his maker,
> Who now of endless Joyes is made Partaker,
> Hee led a life scarce blemished with one staine,
> Belovd of all & loving all againe.
> Uppon Good Friday hee with Christ did die,
> That hee with Him might live eternally.

In the north transept the principal monument is that of John Pearson, incomparably the most distinguished bishop of the particular see of Chester, who "applied himself to every kind of learning that he thought essential to his profession and was in every kind a master." In spite of his literary pre-eminence, Pearson seems to have been completely forgotten by the dignitaries of the cathedral until the accidental discovery of his coffin, which bore the initials "J. P." and a mitre. The bishop's remains were from time to time moved about the church until they found a final resting-place in the north transept. The present monument is the outcome of the efforts of Dr. Whittingham, Bishop of Maryland, and owes its existence almost as much to the generosity of American as of English donors. Amongst the subscribers is found the name of John Keble and other distinguished Anglican divines of various schools of thought. Sir Arthur W. Blomfield, who succeeded Sir Gilbert Scott as consulting architect to the cathedral, is responsible for the design of the elaborate sarcophagus, the chief feature of which is a recumbent effigy of the bishop in his episcopal robes with mitre and pastoral staff. The arches which compose the sides of the tomb form niches for sculptures of the heads of the twelve apostles. The inscription consists of a series of sentences from the creed of which Bishop Pearson was so brilliant an expositor. The materials employed are Caen stone and Devonshire marble. Above the tomb rises a

beautiful canopy by Skidmore of Coventry, which is a good example of such work. The materials of the canopy are iron, brass, copper, and wood, adorned with crystals and Derbyshire spar. The carving of the tomb is by Thomas Earp. Other persons commemorated in the north transept are Barbara Dod, a benefactress to the cathedral, and Dr. Fogg, some time Dean of Chester, a devoted friend and ally of Matthew Henry, one of the most celebrated dissenters of his time, who died in 1692. In various parts of the nave and transepts are found inscriptions to military men who served their country in different wars with conspicuous valour.

The **Organ**, one of the most decorative objects in the cathedral, occupies a somewhat curious position. Originally it stood on a stone screen separating the choir from the body of the church. It now occupies and almost fills the vast arch between the crossing and the north transept, and there is little doubt that no better place could have been found for it. The existing instrument is the third made for and used in Chester Cathedral. The earliest dated from the end of the seventeenth century, and was probably built by the celebrated maker, Schmidt, who held a most distinguished, if not a pre-eminent position amongst the organ-builders of his time. Schmidt's instrument is now in the Cathedral Church of S. Paul at Valetta in Malta Its place at Chester was taken by a fine and very costly organ built by Messrs. Grey and Davidson of London, numerous parts of which were found to be so good that they were incorporated in the present magnificent instrument, which is among the four largest church organs in this country. The total cost was no less than £1,800, the builders being Messrs. Whitely of Chester. The great 32-feet pipes are placed under the large window in the north transept; the bellows occupy a space over the canon's vestry; the steam-engine which generates the blowing power is a six-horse-power machine, erected in a specially constructed underground engine-room near to the chapter house. When it was decided to make the organ so conspicuous a feature in the interior of the cathedral it was obvious that a beautiful case was a matter of great importance. For the design Sir Gilbert Scott was responsible, and the execution was intrusted to Messrs. Farmer and Brindley. The screen upon which the organ rests is supported by

sixteen columns of rare Italian marble presented by the Duke of Westminster. Above these is the richly and intricately ornamented body of the screen which is of red sandstone.

THE CHOIR SCREEN AND ORGAN (FROM A PHOTOGRAPH BY CARL NORMAN AND CO.).

The case itself, of carved oak, is of a very decorative character, and is happily adapted to the place it fills. The following complete specification of the organ is quoted from the "New Guide to Chester" by kind permission of the publishers, Messrs. Catherall and Prichard, Limited :

CHOIR ORGAN. CC to A^3.

1. Double Dulciana . 16 feet
2. Open Diapason . . 8 ,,
3. Clarabella . . . 8 ,,
4. Principal . . . . 4 ,,
5. Stopped Flute . . 4 ft. tone
6. Piccolo . . . . 2 feet
7. Clarionet . . . . 8 ft. tone

In the Screen Organ.

8. Dulciana . . . . 8 feet
9. Pierced Gamba . . 8 ,,
10. Stopped Diapason . 8 ft. tone
11. Gemshorn . . . 4 feet
12. Hohl-flöte . . . 4 ,,

ECHO AND SOLO ORGAN. CC to A^3.

1. Lieblich Bourdon . 16 ft. tone
2. Viola . . . . . 8 feet
3. Lieblich Gedact . 8 ft. tone
4. Voix Céleste . . . 8 feet
5. Lieblich Flöte . . 4 ft. tone
6. Flautina . . . . 2 feet
7. Vox Humana . . 8 ft. tone
   Tremulant

The above seven stops are voiced on a very light pressure of wind, and are inclosed in a swell-box.

8. Harmonic Diapason 8 feet
9. Harmonic Flute . 4 ,,
10. Orchestral Oboe . 8 feet
11. Tuba Mirabilis . . 8 ,,

PEDAL ORGAN. CCC to F.

1. Double Open Diapason . . . . 32 feet
2. Open Diapason . . 16 ,,
3. Violone . . . . 16 ,,
4. Sub Bass . . . . 16 ft. tone
5. Octave . . . . 8 feet
6. Violoncello . . . 8 feet
7. Mixture (2 ranks) . Various
8. Fifteenth . . . . 4 ,,
9. Trombone . . . 16 ,,
10. Bombarde . . . 8 ,,

GREAT ORGAN. CC to A^3.

1. Double Open Diapason . . . . 16 feet
2. Bourdon . . . . 16 ft. tone
3. OpenDiapason, major 8 feet
4. OpenDiapason, minor 8 ,,
5. Gamba . . . . 8 ,,
6. Flûte a Pavillon . 8 ,,
7. Stopped Diapason . 8 ft. tone
8. Harmonic Flute. . 8 feet
9. Principal . . . . 4 feet
10. Harmonic Flute . 4 ,,
11. Twelfth . . . . $2\frac{2}{3}$,,
12. Fifteenth . . . . 2 ,,
13. Fourniture (5 ranks) Various
14. Mixture (4 ranks) . ,,
15. Contra Posaune . . 16 feet
16. Tromba . . . . 8 ,,
17. Clarion . . . . 4 ,,

SWELL ORGAN. CC to A^3.

1. Bourdon . . . . 16 ft. tone
2. Open Diapason . . 8 feet
3. Viola di Gamba . 8 ,,
4. Stopped Diapason . 8 ft. tone
5. Suabe-flöte . . . 4 feet
6. Principal . . . . 4 ,,
7. Fifteenth . . . . 2 ,,
8. Mixture (5 and 4 ranks) . . . . Various
9. Contra Fagotto . . 16 feet
10. Cornopean . . . 8 ,,
11. Trumpet . . . . 8 ,,
12. Oboe . . . . . 8 ,,
13. Clarion . . . . 4 ,,
    Tremulant

COUPLERS

1. Swell Octave.
2. Swell Sub-Octave.
3. Swell to Great.
4. Swell to Choir.
5. Swell Sub-Octave.
6. Solo to Great.
7. Solo to Pedal.
8. Swell to Pedal.
9. Great to Pedal.
10. Choir to Pedal.

The pneumatic lever is applied to the great, swell, and pedal organs; the tubular-pneumatic actions are applied to the screen organ and to the draw-stops throughout. The portion of the pedal organ erected against the north wall of the transept is connected with the pedals by a tubular-pneumatic action. Separate wind-reservoirs are provided for each department of the instrument.

Consideration for the organ has led to the abandonment of one of the most conspicuous and beautiful ornaments of the interior of the cathedral. A vast candelabrum, suggested perhaps by the curious corona at Hereford, was suspended some years ago under the tower, and for a long time formed a notable feature in any views of those parts of the cathedral from which it could be seen. It was a magnificent work of its kind, the details being suggested by metal-work in Milan Cathedral. Unhappily it was found that the great heat given out by it was seriously injurious to the organ. The body of the candelabrum was therefore removed, and only a fragment, in the shape of a Latin cross, is remaining, and this, it must be confessed, is too small to be really imposing.

The **Choir Screen.**—Sir Gilbert Scott, no less than Wyatt, whose mutilation at Salisbury is notorious, was fascinated by the prospect of obtaining an open view from end to end of a great church. It must be admitted, however, that in order to achieve his object, Sir Gilbert did not condescend to the radical tactics of his predecessor in the business of restoration. Sir Gilbert's Chester screen is a performance upon which he is sincerely to be congratulated. It divides, though it does not separate, the choir from the body of the cathedral, and forms no unworthy introduction to the choir of which it is the entrance. It is far more in keeping with Chester Cathedral than a metal Skidmore screen, such as we find at Salisbury and Hereford, would have been. The material used is English oak. In the centre is a cluster of organ pipes which are an intrinsic part of the great general organ, with which they are connected by tubular

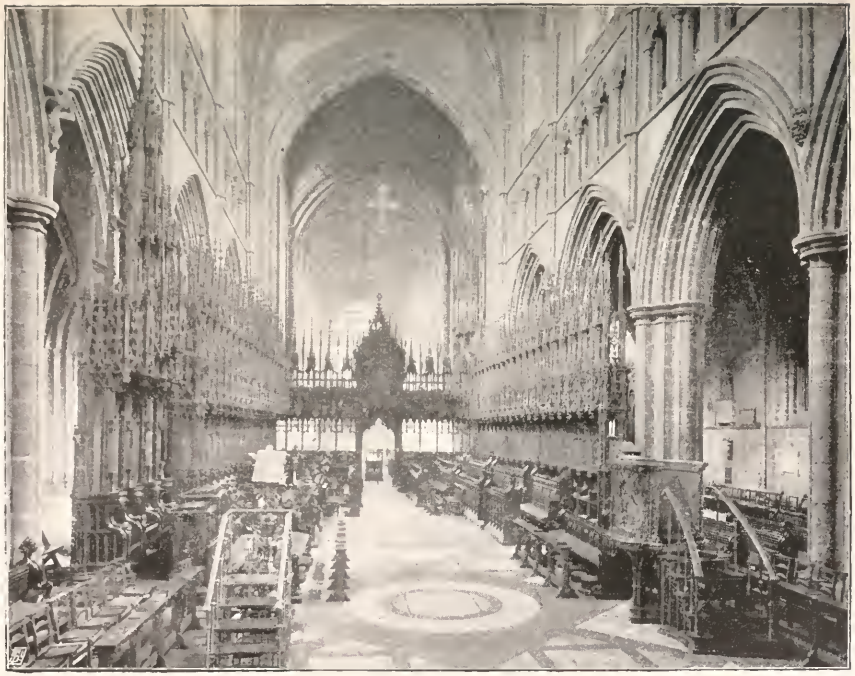
pneumatic action. The stops are: Dulciana, Pierced Gamba, Stopped Diapason, Hohl-Flöte, and Gemshorn. The effect produced by the richly-carved woodwork of the screen is good, and the screen is not so high as to shut out the view of the multitude of finials in which the woodwork of the choir-stalls terminate.

The **Choir**, though not on a vast scale, is one of the most beautiful in England, and gains in effect owing to the comparative smallness and severity of the nave. The architecture is of the early Decorated period, or rather, to be more exact, of the brief period of transition between the Early English and Decorated styles. The choir has northern and southern aisles and to the east stretches the Lady Chapel, all three of which will be treated of separately. The most important architectural feature of the main body of the choir is undoubtedly the curious and elaborately decorative triforium, which affords a striking contrast to the very simple triforium of the nave merged, as the latter is, in the clerestory. In the choir the triforium arcades are very intricate, the arches, which spring from grouped shafts, being cusped. Above the triforium is a clerestory with good geometrical tracery, but of no particular distinction. The eastern termination of the choir is unsatisfactory, though somewhat unusual, possessed, as it is, of a marked character of its own. It consists of a small arch, leading to the Lady Chapel, above which is a window also of no great size. Interesting as are the architectural details of the choir, they are not so attractive as the superb fittings which are almost unrivalled specimens of ancient English woodwork. To state that the **Choir Stalls** at Chester are superior to the famous ones at Lincoln would be merely to dogmatize on a matter of taste, but it is at least certain that, save those at Lincoln, the Chester stalls have no rival in England. The greater part of the woodwork is ancient and untouched: all the additions and renewals have been recently made with frankness and ingenuity, so that the new work, while it harmonizes with the old, is obviously modern. The following enumeration of the stalls, with interesting facts concerning their restoration, is taken, as is the description of the **Miserere** which succeeds it, from Dean Howson's "Handbook," by permission, most generously given, of the publishers, Messrs. Phillipson and Golder, of Eastgate Row, Chester. The stalls are taken in order from the entrance of the choir on the left side:

(1) The Vice-Dean's Stall, restored by Canon Blomfield. (2) The third Canon's Stall, the gift of clergy ordained in this diocese between 1844 and 1876. (3) The fourth Canon's Stall, restored by Canon Tarver. (4) The gift of Sir Gilbert Greenall, Bart., High Sheriff of Cheshire in 1873. (5, 6, 7) Presented by Mrs. T. C. Reade, the first and third bearing the names of the Rev. T. Chorley Reade, and the Rev. T. Salthouse. (8) The gift of T. Peploe Ward, Esq., in memory of J. Clemison, Esq. (9) The gift of Dennis Bradwell, Esq., Mayor of Congleton in 1875. (10) The gift of T. B. Forwood, Esq. (11) Contributed by the parish of Middlewich. (12) Contributed by the parish of Northwich. (13) The gift of Charles Marsland, Esq. (14) The gift of members of the Historic Society of Lancashire and Cheshire in honour of Canon Hume, LL.D., and D.C.L., of Liverpool. (15) Contributed by the Parish of Prestbury. (16) Contributed by the Parish of Bunbury. (17) The gift of R. Nicholson, Esq. (18) The gift of Meadows Frost, Esq. (19) The gift of Ed. Waters, Esq., M.D., in memory of the Hon. and Rev. Lorenzo and Mrs. Hutchinson. (20) The gift of T. Dixon, Esq. (21) Contributed by the Parish of Delamere. (22) Contributed by the Parish of Bowdon. (23) The gift of C. T. W. Parry, Esq.; a memorial of his wife. (24) The gift of C. T W. Parry, Esq.

On either hand of the bishop's throne is a stall, one (25) the gift of E. C. Chapman, Esq.; the other (26) the gift of clergy ordained in the diocese between 1844 and 1876.

On the south side of the choir, in order eastwards, the stalls are: (27) The gift of members of the congregation of Archdeacon Jones. (28) The gift of W. Johnson, Esq., Mayor of Chester in 1866 and 1875. (29) The gift of pupils and friends of Canon Gray. (30) The gift of friends of Canon Knox of Birkenhead. (31) The gift of Sir T. G. Frost, Mayor of Chester in 1868. (32) Contributed by the Parish of Childwall. (33) The gift of ladies in the congregation of Canon Falloon, of Liverpool. (34) The gift of R. Frost, Esq., Mayor of Chester in 1863, 1864, and 1871. (35) Contributed by the Parish of Davenham. (36) In memory of E. Comber, Esq. (37) The gift of C. Miller, Esq., in memory of his wife. (38) The gift of Sir E. Watkin, High Sheriff of Cheshire in 1874. (39) Given by members of a Bible Class, Christ Church,



THE CHOIR, LOOKING WEST (FROM A PHOTOGRAPH BY CARL NORMAN AND CO.)

Southport; a testimonial to Canon Clarke, D.D. (40) The gift of Samuel Woodhouse, Esq., High Sheriff of Cheshire in 1869. (41) The gift of the Rev. Ambrose Jones, M.A. (42) The gift of James Hepherd, Esq. (43) Given by M. B. B. in memory of a father and mother. (44) The gift of Mrs. Platt. (45) In memory of John Laird, Esq., late M.P. for Birkenhead. (46) The gift of the Rev. G. A. Perryn, D.D. (47) Contributed by the Cambrian Archæological Association. (48) Given by ladies of Chester in memory of the Rev. C. Kingsley, M.A., formerly Canon of this Cathedral. (49) The second Canon's Stall, restored by Canon Eaton. (50) The Dean's Stall, restored by J. S. Howson, D.D., Dean.

The stall of the Archdeacon of Chester is the easternmost on the north side; that of the Archdeacon of Macclesfield (the stall of the Archdeacon of Liverpool, before the last division of the diocese) is the easternmost on the south side. From these two points the stalls of the twenty-four honorary canons are numbered westwards and marked by inscriptions. The stalls of the chancellor of the diocese, the precentor, and the head master of the King's School, are similarly indicated.

A specially interesting feature of the stalls is the *miserere* or *subsellæ*. The exact use of the *miserere* was probably that of an occasional seat for fatigued priests during the almost interminable services of the Roman monastic churches, the name obviously having reference to the compassionate intention. Another and very opposite meaning has, however, been conjectured. In case a canon, while leaning on the unstable shelf, became weary and inattentive during the long prayers and chants, and happened to fall on to the desk in front of him, the seat would come down with a loud enough bang to call the attention of his fellow priests to his somnolent state. The *miserere* at Chester are not perhaps so ancient as those at Exeter, or as some of those in Henry VII.'s Chapel at Westminster, but they shed some light on ancient legends, and are very curious. In this note the order of the stalls is the same as in the note devoted to the stalls themselves:

(1) A pelican feeding her young. (2) A knight in full armour, on horseback: his lance over the left shoulder, and shield charged with a St. Andrew's cross over the right; the carving of the armour is very fine and appears to be of the time of Richard II. (3) Seraphs holding emblems of the

Passion ; oak leaf pattern terminating the mouldings. (4) A griffin : thorn leaf pattern terminating the mouldings. (5) Subject uncertain. (6) Scene from the legend of St. Werburgh : in the centre the story of the restored goose ; on one side the culprit detected, on the other side the culprit confessing. (7) Modern, by Mr. Armitage : the fox and the grapes, with foliage. (8) Modern, by Mr. Armitage : the fox and the crow, with griffins as supporters. (9) Modern, by Mr. Bridgman : angels removing the stone from the Saviour's tomb ; soldiers sleeping below : on one side the gardener, on the other Mary Magdalene. (10) Modern, by Mr. Armitage : the fox and the stork ; supporters, griffins, ending in foliage. (11) A mask : two of smaller size as supporters. (12) A griffin and a hog fighting ; goats on supporters, one of them scratching its neck with its hind leg, the other in a quiet attitude. (13) A wife with husband on his knees at her feet, with one hand holding him by the tippet of his hood, with the other chastizing him with some domestic implement. The costume should be noted. (14) A forest scene : a fox on his back, with tongue out, as if dead ; birds pecking at his tongue and on his legs ; the supporters, on one side a fox carrying off a duck, on the other a lion startled by the sound of birds. The trees are the oak and black elder : at the roots are rabbits at the entrance of their burrows. (15) Two herons, one walking, the other standing with head set back : one supporter a figure with man's head and heron's body, the other a dragon. (16) Seated figure of a king, richly draped : on each side of him a griffin with one fore leg on the seat, as if guarding. (17) An angel, richly draped and seated, playing a citherne ; the supporters, angels in the clouds. (18) Monster with head and fore legs of lion, and two dragons' bodies : supporters, two heads. (19) A young man presenting a ring to a young woman who is crowned ; a pet dog at her feet : a crowned head, with long beard, looks down upon them through the foliage ; right supporter, an aged man with sword under his arm : left, an aged woman, with pet dog in one hand. (20) A wild man, or man draped in animal's skin, seated on a prostrate man : the supporters are also hairy figures, one in violent action, the other seated on a tree. (21) A knight in armour, on horseback, leaning backward ; supporters, two bloodhounds. (22) Grotesque animal with lion's head and bat's wings ; the sup-

porters are a double fleur-de-lys. (23) A wild man, with club, bestriding a lion with a chain round its neck; supporters, hybrid animals. (24) A stag-hunt; as supporter on the right a hound chasing a stag; in the centre a knight with bow, a servant leading a hound in leash; trees round them with birds; left hand supporter, a squire bringing up the horse at full gallop. (25) King's head crowned; supporters, two medallion heads with collars. (26) Lion mask, supported by two of smaller size. (27) Mask, with foliage growing out of the mouth: supporters, two smaller masks. (28) Richard Cœur de Lion pulling the heart out of the lion, the keeper, with sword under his arm, looking on: supporters, two gulls, to show that the event happened across the sea. (29) Lion and dragon fighting; supporters, two wild men on animals, one quietly seated, the other struggling. (30) A fox in costume of a monk making an offering to a nun; two nuns watching among the trees. (31) A winged figure rising from a shell, and fighting with dragons; supporters, on one side two figures, half human, half animal, in combat; on the other, a figure, half human, half animal, a deacon with stole over left shoulder, one hand holding a cock. (32) Man's head on two animals' bodies; supporters, two heads. (33) A lion's head crowned on two bodies; two monsters as supporters. (34) A man and woman seated, not amicably, side by side, foliage around. (35) Virgin and child, an angel on each side; pelicans feeding their young from their breasts as supporters. (36) A wild man seated on a lion, with chain round his neck; supporters, two lions. (37) Figure of a man seated, richly draped, with round cap: supporters, two roses. (38) Sow and young pigs in a wood, a man looking through the branches at them. (39) A man leading a lion with one hand, and holding a club in the other; two lions as supporters. (40) Wrestlers: very interesting, as showing the manner in which wrestling was done in the period when these carvings were made; marshals on each side with their batons; spectators in the background looking through the trees. (41) Unicorn, with its head on a virgin's knee; a knight attacking it. (42) A head on two bodies, foliage supporting. (43) A knight, fully armed, prostrate on his back; a griffin standing over him; supporters, two dogs. (44) Foliage, with roses. (45) A falcon with a duck in its talons; supporters, two falcons. (46) Gate with portcullis

fallen on the back of the horse of a rider who escapes; supporters, two heads. (47) Grotesque animals. (48) Coronation of the Virgin, seated under a canopy; angels playing the citherne as supporters.

The stalls on the south side terminate with the handsome modern **Episcopal Throne**, a work which has been designed to accord with the woodwork of the other seats in the choir for the clergy and singing men and boys. The throne, or rather its base, was formerly of particular interest when regarded in relation to the history of the church. Among the English places of pilgrimage, the shrine of S. Werburgh was, during the Middle Ages, one of the most popular, and, in consequence, Chester Cathedral came to be visited by crowds of the devout. At the Reformation, the shrine was destroyed by the vast wave of iconoclasm which submerged the country. Fragments of it were, however, used as the base of the bishop's throne. Pennant tells us that the throne "stands on a stone base, as remarkable for its sculpture as its original use. Its form is oblong or square, and each side most richly ornamented with Gothic carvings, arches, and pinnacles. Around the upper part is a range of little images designed to represent the kings and saints of the Mercian kingdom. Each held in one hand a scroll with the name inscribed. Fanatic ignorance mutilated many of the labels as well as the figures, but the last were restored about the year 1748: but the workman, by an unlucky mistake, has placed female heads on male shoulders, and given manly faces to the bodies of the fair sex. At first there were thirty-four figures: four are lost, the remainder are faithfully described, and the history of each monarch and saint accurately given in a little pamphlet published in 1749, by the worthy Doctor William Cooper, who dedicated the profits 'for the use of the Blue Coat Hospital in this City'" ("Tour in Wales"). On the reconstruction of the throne, the fragments of the shrine alluded to above were removed to the west end of the south choir aisle, where, together with other fragments discovered during the process of restoration, they may still be seen. The greater part of the expense of the existing throne was defrayed by the clergy of the diocese. Messrs. Farmer and Brindley are responsible for the execution. The stalls on each side of the bishop's seat are for the use of the chancellor of the diocese and the bishop's chaplain.

THE CHOIR, LOOKING EAST (FROM A PHOTOGRAPH BY CARL NORMAN AND CO.).

Ornaments of the Choir.—The pulpit is a modern work by Messrs. Farmer and Brindley, and although a very fair example of its kind, is not particularly distinguished. It was the gift of the Freemasons of Cheshire. The communion rail, like so much of the modern metal-work in our cathedrals, is by Skidmore of Coventry. The lectern, part of a bequest by a lady of the locality, is good in its way. The two large ancient candelabra, which were presented by the Duke of Westminster, are far more interesting than any of the modern ornaments of this part of the cathedral. They are noble examples of Italian *cinque cento* work, and take their places quite harmoniously in an old English Gothic choir. The sedilia were restored by local freemasons. The communion table is interesting from the sentimental rather than artistic point of view, though there is little to find fault with in its design, while the carving by Mr. Armitage of Altrincham is very skilful. The wood was procured from Palestine, and some of it was presented by a prominent Nonconformist. The top is of oak from Bashan, while other woods employed are cedar from Lebanon, and olive from the Mount of Olives. The carving represents some of the plants of the Holy Land, including flax, hyssop, wheat, vine, palm, olive, bulrush, myrrh, and thorn. The holy table was the gift of Dean Howson.

The **Reredos** may be dismissed in a few words. It consists of a mosaic by Messrs. Clayton and Bell, representing the Last Supper. It was the gift of Mrs. Platt, who was, as we have seen, a very generous friend of the cathedral.

Decorations of the Roof.—The old plaster roof, which for a long time formed the ceiling of the choir has now given way to a fine vault of oak. The elaborate architecture of the choir, and the splendour of its fittings, naturally called for a roof of a very decorative character. Accordingly, £1,400 have been expended on its beautification. The work was intrusted to Messrs. Clayton and Bell, and may be considered satisfactory. The colour escapes garishness on the one hand, and dulness on the other. The eastern bays are occupied with representations of Isaiah, Jeremiah, Ezekiel, Daniel, Hosea, Joel, Amos, Obadiah, Jonah, Micah, Nahum, Habakkuk, Zephaniah, Haggai, Zechariah, and Malachi. Each prophet bears a scroll with a phrase in Latin from his own prophecies. Conventional angels, and angels bearing musical instruments, are

appropriately placed over the seats of the members of the choir. The modern floor of the choir is of a very ornate description, and was specially designed to harmonize with the new roof. The heads of the twelve Apostles are represented round the lectern in incised marble, as are those of St. Ambrose symbolizing Ecclesiastical Music; St. Athanasius, Faith; St. Augustine, Divinity; and St. Chrysostom, Preaching. Besides these, there are four representations of the Passover, surrounded with *tesserae*, which once formed part of a pavement in the Temple at Jerusalem. The encaustic tiles were designed and manufactured by Messrs. Maw, of Jackfield, Salop.

The **Aisles of the Choir.**—The north choir aisle formerly ended apsidally, and the termination of the Norman apse has been indicated by a curve of dark marble let into the floor. There are in this aisle unmistakable fragments of the Norman architecture of the original church, such as the inverted capital of a huge Norman pier which has been used to support a pier of more recent date. Of the architectural history of the canon's vestry, at present entered from this aisle, some account has already been given. The vestry was originally a chapel. The style is for the most part Early English, but the west side is clearly Norman; a restoration took place about fourteen years ago at the cost of R. Platt, Esq. In the vestry is an interesting model of the cathedral with the proposed spire. A curious cupboard of very ancient date will be found worth examination by reason of its beautiful ornamental ironwork. The north aisle will be found more interesting to the student of architectural styles than almost any other part of the cathedral, and even the casual observer cannot fail to be impressed by the evidence it gives of the gradual evolution of English Gothic architecture. From Norman of the most severe type, we pass to Early English, from fairly characteristic Early English to Perpendicular. A piscina, of distinctly Early English character, marks the spot at which the work in that style begins, while a glance at the vaulting shows that we have entered on a period of architecture very different from that we have just quitted. The Early English termination of this aisle was not nearly so easterly as it is at present, making as it does two bays of the Lady Chapel *internal*, which originally were external. This eastern extension belongs to the Perpendicular period, and its principal object seems to have been to secure an entrance from the aisle to the Lady Chapel, which, previous to

that time, could only be entered from the choir. The most westerly window on the north side of the Lady Chapel was accordingly converted into an opening through which the monks could pass from the aisle to the chapel, while the second window was, as we have seen, made internal. The architectural history of the south aisle is very much the same as that of the north, save for the recent restoration which has given its eastern termination an utterly different aspect. Of that restoration, of the renewal of the apsidal termination on a plan suggested to Sir Gilbert Scott by examples in Normandy, enough has already been said. Whatever the merits of the question from the archæological point of view, the new apse has left the south side of the Lady Chapel clear and open to view in its entirety, a service of no small importance. The interior of this termination has been made a memorial of Thomas Brassey, the great contractor, whose children have borne the entire expense of its construction and decoration. On the north wall is a memorial bust of Mr. Brassey; the mosaics which form a memorial of Mrs. Brassey, were executed in Venice by Salviati from designs by Messrs. Clayton and Bell.

The **Lady Chapel** is directly east of the choir, and occupies in regard to the main structure the same position as does the Lady Chapel at Salisbury, Gloucester, Worcester, and, indeed, most other English cathedrals. The Lady Chapel at Chester has not been more fortunate than other parts of the cathedral in the matter of the necessity for restoration. After innumerable vicissitudes, after all kinds of architectural change, we now see it as a uniform specimen of Early English. Some information in respect of its structural history has already been given in the account of the exterior and of the choir aisles. It is to be observed that at the restoration the Lady Chapel was found to have been built without foundations of any sort or kind, so that the first work undertaken was that of underpinning. In its present restored state the chapel is a good example of Early English of the best period of that style. The beautiful east window of five lancets is one of Sir Gilbert Scott's most successful designs, and accords well with the windows in the other walls which are remarkably graceful and simple. The groined roof is practically as the original builders left it, and one of its bosses is of great historic interest. It depicts the murder of Thomas à Becket which took place in 1170, only about a

century previous to the building of the Lady Chapel. An engraving of this boss is to be found in Dean Howson's book on the River Dee. In 1855, the polychromatic decoration of the roof was undertaken with satisfactory results by Mr. Octavius Hudson. Sir Arthur Blomfield designed the work in mosaic at the east end of the chapel. The woodwork at the west end bears the date 1637. It is part of the pulpit of Bishop Bridgemann who was persecuted by Cromwell. It bears the inscription *O. B. Episc*, and was removed to its present place from the choir. The other ornaments of the Lady Chapel are modern and call for no description. Among the historical reminiscences which cluster round this part of the cathedral, one at least deserves notice. The Lady Chapel was, at the time of the Reformation, used as the Consistory court of the diocese, and in it George Marsh was condemned to the stake for teaching heretical doctrines. His sentence was carried out at Boughton on the outskirts of the city.

Monuments in the Choir and Lady Chapel, Chester Cathedral is by no means rich in interesting monuments, but those in the choir aisles and Lady Chapel are better worth examination than those in other parts of the church. In the north choir aisle, nobody who cares for the architectural history of the cathedral will fail to notice a brass to the memory of Dean Howson, who is buried in the cloisters. It bears the following inscription :

"To the Memory of John Saul Howson, D.D.
Late Scholar of
Trinity College, Cambridge,
and from 1867 to 1885
Dean of This Cathedral Church
which mainly by his strenuous &
devoted efforts, was during
those years recovered from decay,
to a state of beauty and fitness
for the worship of God and for the
ministry of the word : ob. Dec. 15, 1885.
Crux est Potestas Dei."

This epitaph certainly does not err on the side of flattery. In addition to the inestimable services which Dean Howson rendered to the cathedral, he has other very substantial claims to remembrance. He was a biblical commentator of high distinction, being joint author with Conybeare of the well-known

"Life of St. Paul." Among works of a lighter and more popular kind from his pen is one entitled "The River Dee: its Aspect and History," in which he writes of the famous stream with all the devotion of a lover. Below the Howson brass is one to James Fraser, clerk of the works during the Restoration, whose enthusiastic devotion to the repair of the cathedral was little short of that of the dean himself. At the east of the north aisle is a monument to Bishop Graham, which takes the form of a recumbent effigy, while at the corresponding end of the south aisle, a tablet commemorates Bishop Peploe, who died in 1752. Close by are the usual tablets to people "entirely beloved," "of affectionate deportment," of an "ancient and honourable family," and the like. A simple stone marks the resting-place of Dean Ardene, who did much for the cathedral library. The inscription terminates: "This plain monument, with the above inscription upon this cheap stone, is according to the express words of Dean Ardene's Will." An altar tomb of a decorative character, which still retains much of the ancient gilding and painting, is one of the most conspicuous features of the south choir aisle. It cannot be identified with any degree of certainty, and it has been and still is the subject of the wildest conjectures. The most preposterous theory is that it is the tomb of Henry IV., Emperor of Germany, who abdicated in 1103. The workmanship and design of the monument at Chester clearly are of the fifteenth century, and the Emperor died in the year 1106. As a matter of fact, Henry IV. completed the building of the Romanesque cathedral of Spires in Bavaria, and was buried in it at his death, which took place in that city. In all probability the tomb marks the resting-place of one of the abbots of St. Werburgh. Near the doorway of this aisle, which was re-opened at the Restoration, is the burying-place of Ralph Higden, author of the mediæval history called the "Polychronicon," who died about 1367. The gates at the entrances of the choir aisles are fine examples of Spanish metal-work, dated 1558, and were presented by the Duke of Westminster.

The **Stained Glass of the Windows.**—The windows of Chester Cathedral were doubtless originally filled with ancient stained glass, which added to the interior of the church splendid masses of shimmering colour. All the old glass is gone: of the new, a little is good, while much is bad or indifferent. The great Perpendicular window at the west is filled with glass by

O'Connor, which, though it is gaudy rather than gorgeous, is not, under certain conditions of light, ineffective. Considering that it was inserted between the years 1850 and 1860, when there was little sign of the present notable revival in the manufacture of fine stained glass, it is very creditable to its inventor. The glass in the windows of the south aisle of the nave is to the memory of Canon Slade, one of the most energetic and popular of the cathedral dignitaries. It belongs to the 1850-75 period, and is of little importance. In the south transept we come to more recent and better work by Heaton, Butler and Bayne, and Clayton and Bell, the great south window being worth examination. The expense of the glass, as well as of the stonework of the window, was defrayed by Lord Egerton of Tatton, to whose father it is intended as a memorial. While the design is good, there is a certain lack of luminosity about the glass. The subject is "The Triumph of Faith." Messrs. Heaton, Butler and Bayne designed and executed this window. To pass from this to windows by Wailes, in the now abandoned pictorial style, is not a welcome change. The apse in which the south aisle of the choir terminates has been glazed by Messrs. Clayton and Bell, and the work is satisfactory, if not of marked distinction. The subjects dealt with are "Faith," "Hope," and "Charity." None of the other glass in the cathedral is of interest. It is deeply to be regretted that all the old glass has disappeared. The window above the arch dividing the choir from the Lady Chapel appears to be old. It is, at all events, in agreeable contrast to the glass of the 1850-60 period.

CHAPTER IV.

THE CONVENTUAL BUILDINGS.

It is not too much to say that, whatever the place of Chester Cathedral among the great ecclesiastical buildings of England, the remains of its conventual establishment are infinitely more important, speaking archæologically, than the cathedral to which they are attached. Professor Freeman, whose opinion on a question of this kind is entitled to the utmost respect, insists, as we have already seen, on their extraordinary interest. Some of these buildings, such as the chapter house and refectory, charm the most casual sightseer by their extreme beauty and rare distinction. Others, as for example the cloisters, are interesting rather than beautiful, and for their adequate appreciation, careful attention, and at least an elementary knowledge of the evolution of architecture in England and the main differentiating features of English styles are essential. People, however, who are entirely ignorant of architecture, and to whom beautiful design makes slight appeal, will not fail to appreciate the ancient relics if they have the faintest sense of veneration or of that quality in old things which, in spite of Rossetti's famous condemnation of the adjective, is best described as "quaint." Amongst the crumbling remains of the great Monastery of S. Werburgh one finds the unexpected constantly happening, passing, as one does, in the twinkling of an eye, from some hideous modern excrescence to a fine reminder of the great period of the Pointed style in this country. It may be added that amongst the conventual remains at Chester, the restorer has on the whole behaved very well, so that we see the buildings as they were seen by our fathers and the men of old time before them.

The Cloisters, while they are in no sense to be compared

with those of Gloucester and of several other English monastic churches, are of very great importance to the architectural student of Chester Cathedral. Their position is unusual, placed as they are on the north, instead of the south, side of the cathedral, a fact explained by what has already been said with regard to the south transept and the disputes relative to its use as a parish church by the parishioners of S. Oswald. From the cathedral, the cloisters are entered by a Norman doorway in the eastern part of the north aisle of the nave. On the inside, this doorway is of the simplest character: on the outside, the mouldings, though not particularly ornate, are far more complicated. This doorway, as will be noticed by those who see it from the cloister side, is a standing proof of how scant was the respect of old architects for the works of their predecessors. When the vaulting of the south side of the cloisters was added, the symmetry of the Norman portal was utterly disregarded. The wall of the church, from this doorway to its western end, contains most interesting remains of the church of Hugh Lupus. The entire south cloister, save the bases of a few of the vaulting shafts and a fragment at the eastern extremity, is practically modern, and presents a strong contrast to the dilapidated and crumbling though picturesque appearance of the three unrestored sides of the quadrangle. The cloisters are of the Perpendicular style and may be considered examples of that style at its best. At the south-east angle, in the greensward, is the grave of Dean Howson, which is marked by a simple, though appropriate and dignified, tombstone. Interesting ancient stones, commemorative of some of the early abbots who were buried in the eastern part of the south cloister (including the first who presided over the Monastery of S. Werburgh), may still be seen in their proper places. There seems to be evidence, judging from some fragments discovered during the course of the restoration, that the cloisters were originally paved with tiles of elaborate and beautiful design. The tiles which have been found at Chester are similar to those discovered in great quantities at Wenlock, Netley, and other English abbeys, and were no doubt made in this country. It will be noticed that on the south side, and also on part of the west, the arcades are double, a rather unusual and very effective arrangement. At its west end, a Norman passage leads from the south cloister to the north-west front of the cathedral A curious vaulted cham-

IN THE CLOISTERS, NORTH-WEST (FROM A PHOTOGRAPH BY H. C. OAKDEN).

ber, of no great width, extends along the west cloister from north to south. It is in the Early Norman style, and is supported by massive pillars. The windows are small, and the light correspondingly dim, and it is not improbable that it was merely the cellar of the abbot's residence. Against this conjecture it has been urged that the size of the room is far too great, but it must be remembered that the abbot's establishment was on a vast scale. Various authorities have described it as the hall in which the abbots entertained their guests, as a store-room, and as an ambulatory for the monks, but no unanswerable case has been made out in favour of any of these theories. The balance of probability leans toward its being a cellar or place of storage. The east cloister is bounded by the vestibule of the chapter house and by the **Fratery** of the monastery. This fine vaulted chamber, which, although only lately restored, is at present given over to the storage of coke and other fuel for the use of the heating apparatus of the cathedral, is approached by what is known as the Maiden Aisle. The most conspicuous feature of the north cloister is the richly carved Early English entrance to the refectory; although the decorative sculpture is somewhat decayed, that which has survived is quite sufficient to suggest its pristine beauty and the elaborate character of its ornament. The slight protection afforded to this archway by the over-hanging roof of the cloister has saved it from the utter annihilation which has overtaken the sculptural details of the west front of the cathedral, but much damage has been done even here.

The Chapter House.—The chapter houses of English cathedrals are for the most part either rectangular or octagonal in shape. Those later in date and more pretentious architecturally, such as Lichfield, Salisbury, and York, are octagonal, while the earlier ones are rectangular. Among the rectangular chapter houses, the Norman ones of Gloucester and Bristol, the latter of which is perhaps the most beautiful Norman chamber in England, are the most conspicuous. That the Norman chapter house was not always rectangular is proved by the example at Worcester, of which the masonry of the walls is clearly Norman. This chapter house, like the thirteenth century room at Lincoln, is decagonal. The lower part of the rectangular chapter house of Canterbury is in the Early English style. At Chester the rectangular chapter house belongs to the

first period of Early English, being built almost immediately after the transition from the Norman to the Pointed style. It is approached, as we have already seen, from the east cloister, the entrance being through a vestibule adjacent to the Maiden Aisle. Both the vestibule and the chapter house itself are decidedly earlier in date than the Lady Chapel which, as we have seen, is likewise Early English. The vestibule is entirely worthy of the beautiful room to which it forms the entrance.

THE CLOISTERS, SOUTH SIDE (FROM A PHOTOGRAPH BY CARL NORMAN AND CO.).

It is remarkable for grace, lightness, and symmetry. The principal point of interest as regards its architecture is that the mouldings of the pillars run without any kind of break up to the vaulting. In this way the necessity for capitals is done away with. If capitals had been interposed there would no doubt have been an appreciable loss of that gracefulness which is the most conspicuous feature of the vestibule. This vestibule, it may be noted, at present serves other purposes than those of mere ornament. In it, twice every day, the lay-clerks and choristers meet for prayer, before going to the choir of the cathedral in

procession, and moreover, the cassocks and surplices of the voluntary Sunday choir are, or recently were, kept here. The net architectural impression left by the vestibule is that it is less English in character than Continental. It strikes one as the work of a French, rather than of an English, architect. It is undoubtedly a feature of rare distinction. The chapter house is a parallelogram in shape, of three bays, and dates from about the middle of the thirteenth century, the exact year to which it is generally ascribed being 1240. The existing Early English building at that date took the place of a more ancient Norman one, of which the rectangular form was retained. The dignity of the present room will strike everyone the moment its threshold has been crossed. The windows are of particularly refined design. An interesting feature is the series of detached shafts on the inside. The windows on the north and south sides are of three lights, the most westerly on each side being blank. The east window is particularly fine and consists of a group of five lights. The windows of the chapel contain modern stained glass by Wailes illustrating scenes from the lives of S. Peter and S. Paul, and other biblical subjects. In the east window, the history of S. Werburgh is very appropriately dealt with. The glass in the chapter house is perhaps better than any which is to be found in the cathedral proper, but this cannot be said to imply very high praise. The colour is garish rather than really brilliant: the desire to tell a story, rather than to introduce light through a mass of precious stones, is too evident.

The wall-space below the windows is taken up by book-shelves on which the volumes which comprise the cathedral library are placed. The chapter house at Chester is not without literary associations of very real interest. In modern days, the most conspicuous contributor to letters who has sat in it is Charles Kingsley, whose bust by Belt is among its ornaments. During his all too brief residence at Chester, Canon Kingsley did much to promote the study of natural science in the city and neighbourhood. How highly his memory is esteemed, may be appreciated by any visitor to the Grosvenor Museum and School of Science and Art, and nobody should leave Chester without examining the antiquities and collections of natural history which the museum contains. Centuries before Canon Kingsley, other men of letters attended the

deliberations held in the chapter house. Amongst others were Ralph Higden and Henry Bradshaw, to whom frequent references have been made in the foregoing pages. Between them and the author of "Westward Ho!" we have the illustrious name of John Pearson. One of the volumes in the library contains autograph notes by this great divine. The most generous benefactor to the library was Dean Ardene. The

THE VESTIBULE OF THE CHAPTER HOUSE (FROM A PHOTOGRAPH BY CARL NORMAN AND CO.).

collection contains few works of interest, consisting as it does for the most part of the standard theological books of the last two centuries. There would appear to be nothing in the way of manuscripts to take us back to the days of the monks of S. Werburgh.

The monastery no doubt possessed at some period of its history a collection of those monkish illuminations which are now without price. Whether they fell into the hands of the spoiler at the time of the Reformation, or whether they have been lost

ENTRANCE TO THE VESTIBULE (FROM A PHOTOGRAPH BY H. C. OAKDEN).

to us through the neglect of the clergy of more recent times, we shall probably never know. No trace of them at present exists.

The Refectory.—If, as some judicious critics have maintained, the chapter house is the most interesting part of Chester Cathedral, the refectory has serious claims to dispute its pre-eminence. At the present time it measures only 90 feet long by 34 feet wide. Formerly, however, its proportions were much more imposing. Unfortunately the passage made from the north cloister to Abbey Square necessitated the demolition of the west end, so that the room, as we now see it, is nothing like so large as it was when completed by its original builders. For a considerable time it was used as the chief school-room of the King's Grammar School. One cannot but be glad that this noble old building is no longer subjected to the wear and tear inseparable from the conduct of a large boys' school. At present it is given over to the cathedral choir for their practice, and contains a small organ. The architecture of the refectory is Early English, but the windows are filled with very poor Perpendicular tracery. The window at the east end is altogether mean. It is at the same time to be desired that no fantastic scheme of restoration should be undertaken : whatever would be gained in comeliness would inevitably be lost in essential interest. The gem of the refectory is the lector's pulpit, near the south-east corner of the room, which, with its charming staircase in the wall, is an unusually fine piece of pure Early English work. Examples such as this are very rare in England, the best known being that in Beaulieu Church, Hampshire. The church was formerly the refectory of the Cistercian Abbey. In point of artistic merit there is little to choose between the Chester pulpit and its southern rival. The space on the other side of the dividing passage between the cloisters and the Abbey Square, after being clogged up with rubbish for generations, has now been cleared, so that the original proportions of the refectory can be well appreciated.

Abbey Square and Gateway.—Abbey Square is at the present time anything but picturesque. It is made up of modern houses of the most prosaic kind, with a sprinkling of those solid mansions of the last century which seem to obtrude the prosperity of their occupants. It is entered through the sombre fourteenth century archway known as the Abbey Gateway. It is well-

described by one of the most gifted of Chester's innumerable antiquarians, the late Thomas Hughes. "In its halcyon days," says Mr. Hughes, "few gates indeed might 'stand between the wind and its nobility:' for regal pomp and lordly retinue ever and anon sought a welcome here. And not in vain: for, when once its ponderous doors moved back to give them ingress, the tables of the refectory and the *bonhomie* of the monks never failed to sustain the hospitable character of the abbey. Look

INTERIOR OF THE CHAPTER HOUSE (FROM A PHOTOGRAPH BY CARL NORMAN AND CO.).

up through the gloom at the solid masonry of this ancient pile, and at the admirable groining which supports the superstructure; —gingerbread architecture was all unknown in those mediæval times! On the west side of the archway we can still see the rust-coated staples on which, three or four centuries ago, swang the open gates of the Abbey." Tradition asserts that George Marsh was imprisoned in one of the rooms of the gateway previous to his death at the stake at Broughton. The Abbey Gateway is now used as the bishop's registry office. According to Mr.

Hughes the space in front of the abbey gate was "used by the monks of S. Werburgh from the time of the great Hugh Lupus to the advent of the Reformation for their annual Fair at the great feast of their saint." The King's School lies between the

THE NORMAN CHAMBER (FROM A PHOTOGRAPH BY CARL NORMAN AND CO.).

gate and the west front of the cathedral. The present episcopal palace stands high above the River Dee under the walls of the Collegiate Church of S. John the Baptist. It is a large and very plain modern red-brick house with no pretension either to interest or beauty.

RUINS AT S. JOHN'S (FROM A PHOTOGRAPH BY CARL NORMAN AND CO.).

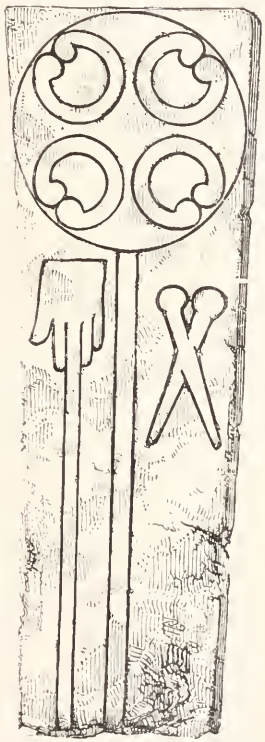
CHAPTER V.

A NOTE ON THE COLLEGIATE CHURCH OF S. JOHN THE BAPTIST.

ALTHOUGH this handbook is intended to deal primarily with the Cathedral Church of Chester, a brief note on the former Cathedral of S. John the Baptist, in view of its intimate connection with the episcopal history of Chester cannot be considered out of place. The relation of the collegiate Church of S. John the Baptist to the Cathedral Church of Christ and the Blessed Virgin Mary is to a great extent similar to that of Christ Church, Dublin, to S. Patrick's Cathedral. Westminster Abbey and S. Paul's constitute, or rather, to be more strictly accurate, did constitute, a case somewhat analogous; and again, one finds something of the same kind at Rome. As we have already seen in the section of this handbook dealing with the history of the diocese, the Church of S. John the Baptist, which is actually outside, though very near to the ancient city walls, was the first structure to be used as the cathedral of the then undivided

diocese of Lichfield, Coventry, and Chester. As in the case of the Cathedral of Christ and the Blessed Virgin Mary, a structure occupied the site of the present church of S. John the Baptist in Saxon times which was erected probably towards the end of the seventh century. The origin of the earliest establishment is accounted for in numerous ancient legends; none of them are, however, strikingly picturesque or historically important. According to one of those most widely accepted, King Ethelred "was admonished to erect it (a church) on the spot where he should find a white hind." This incident is indicated in the remains of an ancient painting on one of the pillars of the nave of S. John's. The foundation of S. John's is alluded to in Bradshaw's "Holy Lyfe and History of Saint Werburge," in the following lines:

The year of grace six hundred fourscore and nyen,
As sheweth myne auctour a Bryton Giraldus,
Kynge Ethelred, myndynge moost blysse of Heven,
Edyfyed a Collage Churche notable and beauteous,
In the honor of God, and the Baptyst Saynt Johan,
With help of bysshop Wulfrice, and good exortacion.



INCISED SLAB, S. JOHN'S, CHESTER.

Of the history of the church before the Conquest we know almost nothing, and no fragment of the original Saxon building remains to show us of what material it was built. A local tradition says that after the Battle of Hastings, King Harold, last of the Saxon line, having renounced the world, lived as a hermit in a cell in one of the walls of the churchyard; but this story is not supported by a particle of trustworthy evidence. As in the

case of the cathedral the Church of S. John the Baptist was repaired by Leofric about the middle of the eleventh century. We have already seen S. John's, which had previously been a collegiate church, was used by the first Norman bishop of Lichfield, Coventry, and Chester, as a cathedral in 1067. It continued to rank as such until the reign of Henry VIII., and had, to use the words of Mr. J. H. Parker, "Its own Dean and Canons until the suppression of the Monasteries, when the Church and Conventual buildings of St. Werburgh's Monastery were given to the Dean and Chapter of Chester, and the Cathedral, or seat of the bishop, was transferred to them. This was probably also owing to the want of an adequate endowment for the Dean and Chapter of S. John's, who do not appear to have ever received much addition to the original endowment in the time of the Conqueror. The property recorded in the Doomsday survey is nearly the same as that enumerated in the *Valor Ecclesiasticus*, or *Liber Regis* of Henry VIII.: at both periods the chapter consisted of a Dean and seven Canons, each with his separate house. They had always been, and continued to be a body of Secular Priests, and not a Monastic Establishment. They had no common Dormitory or Refectory, nor the other usual offices of a Monastery. Each Canon occupied his own small house, and the Dean a large one, within the close or enclosure round the church, probably where St. John's House and Rectory now are." Mr. Parker estimates the total yearly income of the chapter as equal to about £1,600 of our present money. Each canon received no more than £150 a year, while the dean had about double that sum. The last Dean of S. John's surrendered his college to the crown in 1547, and a few years after received the comparatively lucrative appointment of Dean of the new Cathedral Church of Chester.

The rise of the Cathedral dedicated to Christ and the Blessed Virgin Mary was equivalent to the almost entire destruction of S. John's, which, save for a convenient accident, might have shared the melancholy, if picturesque fate of the great series of totally ruined ecclesiastical establishments, of which Tintern, Bolton, Furniss, Fountains, and Kirkstall, are such conspicuous and exquisite examples. The iconoclasm of Oliver Cromwell, or rather of those zealots who were his instruments, is incontestable; but even that was not productive of such deplorable results as the heartless policy of plunder

pursued by Henry VIII. To strip the roof of an ancient church of its lead was far more deadly than the mere breaking of images or the temporary perversion of a nave to the uses of a stable.[1] S. John's would to-day have been completely ruined had not it occurred to the parishioners that part of it would serve them as a parish church. Actuated it may be by motives of economy, the parishioners in question took steps to procure from Queen Elizabeth a grant of what remained of the church, and having obtained it, proceeded to preserve about one-fourth of the once magnificent structure for their limited uses.

The existing parish register of S. John's begins in 1559. The first baptism is that of "Margaret Barlow Oct. 29 :" the first marriage is recorded in the simple phrase "Andrew Taylor and Margt were married Nov. 5. 1559." Some of the entries are sufficiently curious to warrant quotation :

"May 18. 1624 First baptism after the font was beautified. Francis son to William Fearnall beinge firste after the fonte was beautified."

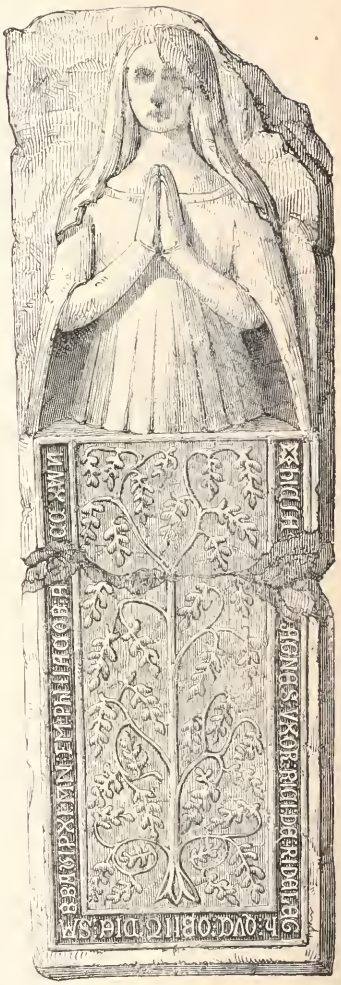
"Sept. 30. 1783 John, son to Francis Powell, who was the first to pay the threepenny tax."

The Rev. Cooper Scot, in his "Lectures on the History of St. John Baptist Church and Parish, in the city of Chester," states the causes of death which are given in the burial registers between the years 1778 and 1812. The following is the formidable list of those ills which were the undoing of the men who were buried in the graveyard of S. John's between the dates named : "A long decline, Consumption, Decay, Fever, Quinsey, Old age, Pleurisy, Bilious Cholic, Jaundice, Gout in Stomach, Not known (!) The Evil, Milary Fever, a Waste, Smallpox, Brain Fever, Deprivur of his limbs, Measles, Astmah, Inflamed Leg, Gravel, Ague, Cancer (this cause appears very seldom), Drad Palsy, Melancholy (this was 'an Invalid,' *i.e.*, a retired soldier), Apoplexy, Inflammation in the Bowels, Teeth, Lunacy, Surfeit. Drownded, Mortification, Throat Fever, Con-

[1] The following report by the Commissioners of Edward VI. on their visit in 1548, shows the manner in which the Church of S. John was dealt with : "The bodye of the same Churche thowghte suffi'ent to s've the said p'ishoners wt the charge of xxli. so that the hole chunsell wt the twoo isles may be reserved for the King's ma^tie having upon them lead to the quantatie of xxxiij ffothers."

vulsions, a Crush Palsy, Sudden Inward Weakness, Dyed on a journey, Chincough, Small Pox, Dropsy, Intemperance, Cold, Grief (this was a soldier), Spotted Fever, Lameness, Putrid Smallpox, Diabetes, Pain of the Stomach, Rupture, Stone, Hysterichs, Rheumatism, Dumb Palsy, Tooth Fever, Dropsy in the heart a White Swelling, Phthysick, a Violent Fever." In the records of the vestry meetings we find such entries as paid for a Quart of Sack, and White wine an suger." And again ecclesiastical differences are indicated by such a record as the following: "1637 Paid the ringers for *not* ringing when the Bishop came to view the Church 00.03.04."

In the year 1572 we read that "a great part of the steeple fell, and in 1574 two-fourths of the whole steeple, from top to bottom, fell upon the west end of the Church and broke down a great part of it." The church thus injured was, judging from what remains to us, an extremely fine building. Ormerod gives the following detailed description of it: "The church was in the finest style of early Norman architecture, and was probably built shortly after the removal of the See from Chester to Coventry and the restoration of the collegiate establishment. It consisted originally, as may



MONUMENTAL SLAB TO AGNES DE RIDELEGH. S. JOHN'S, CHESTER.

be gathered by collating an early plan (Harl. MSS. 2073) with existing remains, of a nave and choir with side aisles, two transepts, and a central tower. The nave was separated from the side aisle by eight massy semicircular arches on each side, resting on cylindrical columns with bases and capitals. The diameter of the columns 5 feet 6 inches, and the ornaments of the capitals varied in a few instances. Over the remaining

THE INTERIOR OF S. JOHN'S (FROM A PHOTOGRAPH BY CARL NORMAN AND CO.).

arches are two rows of galleries with lancet formed arches, those of the upper tier being the most acutely pointed. The upper tier occasionally opens to small windows with circular heads; and from an imperfect row of arches in the south nave the appearance of the galleries seems to have been copied in the exterior.

"At the east end of the nave are the four massy piers with bases and capitals.

"On each side of the tower were the transepts, round which,

as far as can be judged from existing remains, the upper row only of the galleries was continued.

"East of the tower was the choir, divided from its side aisles by three arches on each side with galleries over. The first couple of these arches is remaining. They were of the horse-shoe form, resting on short circular shafts. The upper row of galleries is here perfectly destroyed. At the east end of the choir was a fine semicircular arch, with ornamented capitals, yet remaining, but in the last stage of decay, under which was the entrance to a small chancel consisting of five sides of an octagon."[1] The description given above, though somewhat quaint in phraseology and obsolete in regard to its technical terms, is substantially though perhaps only roughly accurate. The commencement of the Norman parts of the church was made by Bishop Robert de Limesey. To quote again from Mr. Parker: "The portions which remain of the early Norman work are the arches and piers of the Nave, which are not exactly alike and were evidently built at two or three different periods. The mouldings and details of the bases vary considerably: as usual, the Nave was probably begun at both ends." The triforium and clerestory of the nave are extremely fine specimens of the transitional style between Norman and Early English, and are beyond comparison the most distinguished and beautiful features of the interior of S. John's. Though simple they are extremely decorative. The monuments and stained glass are not important. The chief of the inevitable restorations was performed by Hussey, who was, on the whole, judicious. As this note is intended simply to emphasize the connection of S. John's with the diocese of Chester, nothing like a detailed description of the structure is attempted.

In spite of the fact that the Church of S. John the Baptist is surrounded by crumbling ruins, many of the details of which are so charming that they will well repay the most careful investigation, its exterior has, owing to re-casing and a series of restorations, very much the air of a not particularly interesting modern church. Nobody, judging from the dull, though regular and correct exterior, would have the smallest idea of the very noble nave which makes the church so distinguished. As we have already seen, the towers of the church were, in ancient

[1] Ormerod, i. 316.

times, singularly ill-fated. Nothing daunted by the destruction of two of them, the mediæval builders, to whose patient energy and enterprise there seems to have been no limits, set to work to erect a third, of a more imposing character than either of those which had already been built only to be destroyed. Up to the year 1881, the great tower of S. John's was the glory of the exterior of the church, and was, in addition, a splendidly conspicuous feature in the outline of Chester. Rising square and solid from a mass of sandstone high above the river Dee, it was a monument for which all Cestrians felt a personal affection. Repair after long delay was commenced, but was commenced too late, for on the 14th of April, 1881, while renovation was in active progress, the inhabitants of Chester were startled by a dull, thundering crash and afterwards learned that the tower had fallen. Nothing could be done with the immense fragment which still remained. It was found to be in such a state that rebuilding was not to be thought of, and so it had to be taken down.

Unhappily, the fall of the tower involved the complete destruction of the north porch, which was a good example of the Early English style. The decayed state of this porch had necessitated a careful survey, with a view to repair, and a series of drawings which were the result of that survey, have enabled the porch to be reproduced in every particular. The statue which occupies the niche of the great pointed arch is an ancient fragment. There were formerly several dwelling-houses in the graveyard close up to the church itself. These have now been removed. In one of them the great stylist and essayist, Thomas De Quincey lived for some time.[1] Beneath his residence was the so-called crypt of the church. It is still preserved and is a good vaulted chamber, probably of the thirteenth century, well worth the attention of the archæologist. Much interesting information concerning the Church of S. John the Baptist is contained in the lectures by the Rev. Cooper Scott already referred to. A little house perched on a huge fragment of red sandstone between the church and the river, commonly called the "Hermit's Cell," is of importance in relation to the history of S. John's.

[1] See in this relation the "Confessions of an English Opium Eater."

CHAPTER VI.

HISTORY OF THE DIOCESE.

Sir Peter Leycester, in the second volume of his "Historical Antiquities," which is entitled "Some Antiquities touching Cheshire, faithfully collected out of Authentique Histories, old Deeds, Records and Evidences," tells us that he finds no mention of a bishop of Chester before the Norman Conquest, only we read that Devina, a Scotchman, was made Bishop of Mercia by King Oswy, whereof Cheshire was a small parcel, and that he had his seat at Lichfield, anno Christi 656, from which time there remained a succession of bishops in that see until by doom of canon law all bishops were to remove to the greatest cities in their diocese. And thereupon Peter, Bishop of Lichfield, anno Domini 1075, removed his seat from Lichfield to Chester, and was commonly styled Bishop of Chester." In some ancient documents, however, bishops of Chester are mentioned long prior to the Conquest, but it is not improbable that these prelates would have been more accurately described as bishops of Mercia, or of the Diocese of S. Chad, which included the greater part of the north and west of England. The chief see was at Lichfield, but Chester and Coventry were also cathedral cities. Leycester appears to be right in believing that Peter removed the see from Lichfield to Chester, and made the Collegiate Church of S. John the Baptist, his cathedral. The supremacy of Chester, however, was of short duration, for Peter's successor, tempted by the immense riches of the monastery of Coventry, removed his see there, although he retained a palace at Chester. From time to time we find that the title of Bishop of Chester is subsequently used, but it fell gradually into disuse, and towards the time of the Reformation entirely disappeared. The brief use of the Collegiate Church of

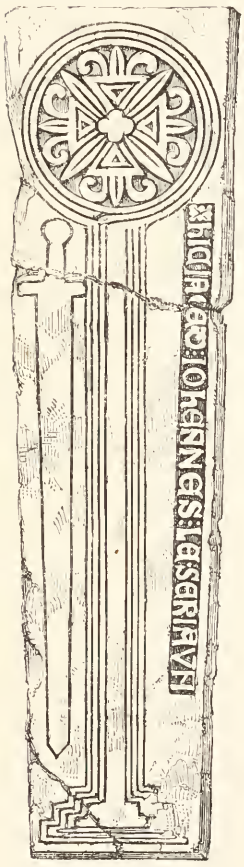
S. John the Baptist, as a cathedral, however, makes Chester, as we have seen, one of the few cities which, like London and Dublin, can boast of possessing two cathedrals.

It was doubtless the unwieldy size of the ancient diocese which suggested a division to Henry VIII. Even after the division the jurisdiction of the newly created Bishop of Chester extended over an enormous area. From the moors of Yorkshire to the shores of Lancashire, from the mountains of Westmoreland to the mountains of Denbighshire, the Bishop of Chester was episcopal chief. The great county of Lancaster was entirely included in the diocese. Until comparatively recent times, in spite of the enormous increase of population in Lancashire alone, nothing in the way of subdivision was attempted. It is indeed startling to think, as Dean Howson suggests, that Bishop Blomfield (1824-1828) "held confirmations in Manchester and Preston, on the banks of Windermere, and far up the Yorkshire Dales, to the edge of the county of Durham." By Act of Parliament (6 and 7 William IV. c. 79) those portions of the diocese of Chester lying in Yorkshire were transferred to the newly constituted diocese of Ripon, while the whole of Westmoreland with the northern part of Lancashire was added to Carlisle; a portion of North Wales was at the same time cut away from the see of Chester. A few years after, the rapid and indeed phenomenal growth of Manchester, and the district surrounding it, rendered a further reduction in the size of the diocese of Chester imperative, and accordingly, in 1847, the separate bishopric of Manchester was established. It was natural that Liverpool should desire for itself the episcopal independence which had already been conferred on its great sister town. It was, however, over thirty years until Liverpool realized its aspiration, for the first Bishop of Liverpool was only consecrated in 1880. In the end the limits of the diocese of Chester became exactly coterminous with those of the county of Cheshire.

The following is a list of bishops since the creation of the particular diocese by Henry VIII.

John Bird, D.D. was the first bishop of the particular diocese of Chester. After being Provincial of the Order of the Carmelites in 1539, he was raised to the dignity of Bishop of Bangor,

being translated to Chester on the creation of the see by Henry VIII. in 1541. It would seem that he owed his preferment to his vigorous onslaught upon the doctrine of the supremacy of the Pope. Some sermons on this subject preached by him before Henry VIII. in 1537, appear to have greatly impressed that monarch. In 1554, in the reign of Queen Mary, he was deprived on the ground that he was a married man. He was subsequently made Vicar of Dunmow, in Essex, where he probably died in 1556, though some authorities believe his death to have taken place in Chester. He wrote and published lectures on St. Paul. "De Fide Justificante. I. Learned Homilies, with an Epicede on one Edmund in prose." This prelate seems to have been a very adaptable priest, whose opinions were conveniently coincidental with those of the reigning monarch.



STONE COFFIN-LID IN S. JOHN'S, CHESTER.

In the first year of the reign of Queen Mary, 1554, **George Cotys** or **Cotes**, was made bishop. Cotys was a distinguished fellow of Magdalen College, Oxford, and became Master of Balliol College in 1539, and Lecturer in Divinity in the University a few years later. His consecration as Bishop of Chester took place in the Church of St. Saviour, Southwark, in 1554. He died within two years of his appointment.

Cuthbert Scott, who succeeded Cotys, was somewhat more illustrious than his predecessor. In 1554 he became Vice-Chancellor of the University of Cambridge. He was "one of those delegates commissioned by Cardinal Pole to visit that University, and one of the four bishops who, with as many

divines undertook to defend the doctrines of the Church of Rome against an equal number of reformed divines. On the Tuesday following (April 4th), he, with most of his fellow disputants, was sent to the Tower for some abusive threats and irreverent expressions against the queen, but was afterwards, admitted to bail.[1] He was deprived by Queen Elizabeth, and died in the year 1561.

ENTRANCE TO THE CLOISTERS, AND MONKS' LAVATORY (FROM A PHOTOGRAPH BY H. C. OAKDEN).

William Downeham was the fourth Bishop of Chester. He took his degree at Oxford and became a perpetual fellow of Magdalen in 1544. He was appointed Canon of Westminster in 1560 and was consecrated Bishop of Chester on the 4th of May, 1561. His death took place in 1577 and he was buried in the choir of his cathedral.

[1] Ormerod, "Cheshire," i. 98.

William Chadderton, previous to his promotion as Bishop of Chester, was Archdeacon of York, Warden of Manchester, and also some time President of Queen's College, Cambridge, as well as Professor of Divinity in the University. His consecration took place on November 9th, 1579. Subsequently he became Bishop of Lincoln. "In Peck's 'Desiderata Curiosa,' vol. i., is a very large collection of letters to this bishop (as one of the commissioners for causes ecclesiastical) chiefly relative to the Cheshire and Lancashire recusants. The Castle of Chester is stated to be near the sea, and the recusants were therefore mostly kept in the *Deansgate at Manchester*, the inhabitants of it being *generally well affected in religion*. In one letter from the Earl of Huntingdon is a curious passage relative to the residence of the bishops there: 'I am glad your lordship liketh to live in Manchester, for as it is the best place in those parts, so do you well to continue and strengthen them, that they may increase and go forward in the service of the Lord. And surelie by the grace of God, the well plantinge of the gospell in Manchester and other places nere to you, shall in time effect much goodness in other places.'"[1] Bishop Chadderton, who seems to have been a learned and witty man, died in 1608.

Like Bishop Bird, **Hugh Bellot**, before being Bishop of Chester, was Bishop of Bangor, from which see he was translated to Chester in 1557. He died in 1596.

Richard Vaughan, some time Archdeacon of Middlesex and Chaplain to Queen Elizabeth, became Bishop of Bangor on Bellot's translation, and on the death of Bellot succeeded him as Bishop of Chester. He is described as a man of "a prompt and ready utterance." He was promoted to London in 1604, and, dying in 1607, was buried in St. Paul's.

George Lloyd, D.D., was successively Bishop of Sodor and Man and of Bangor. He was consecrated Bishop of Chester in 1604. He died in 1615, and was buried in the choir of Chester Cathedral next to his predecessor, Bishop Downeham.

Thomas Moreton, born 1564, at York, had a brilliant career at Cambridge and became Rector of Long Marston near York. "In 1602 he distinguished himself by his attendance on the sick during the great plague at York; in the year following he went with Lord Eure, the Queen's Ambassador, into

[1] Ormerod, i. 98.

Germany and Denmark, and after his return, becoming Domestic Chaplain to the Earl of Rutland, composed in his family the first part of the Apologia Catholica, in consequence of the merit of which Archbishop Matthews collated him to a prebendal stall at York." In 1609, Moreton became Dean of Winchester. At his consecration as Bishop of Chester on January 14th, 1604, "there were present three archbishops, twelve bishops, above thirty noblemen, and upwards of eighty knights and gentlemen. He began his journey towards his see after recovering from a violent fever, and was met on the confines of the diocese by all the principal gentry and clergy in the county, who conducted him in procession to Chester." In 1616 he was translated from Chester to Lichfield and Coventry, and thence, in 1632, to Durham. He died on September 22nd, 1659. Bishop Moreton's life was an extremely busy one, and he is the author of "many learned tractates."

John Bridgeman graduated at Cambridge and afterwards became Master of Magdalen College, Oxford, and Domestic Chaplain to James I. He was consecrated in 1619, and lived there, according to Leycester, "till the parliament pulled down all bishops in a puritanical frenzy of rebellion and had beheaded king Charles the First, and after died at Mort, not far from Oswaldestery in Shropshire. He married Elizabeth, daughter of doctor Helyar, canon of Excester, and archdeacon of Barnstable, and had issue Sir Orlando Bridgeman, made lord keeper 1667, Dove Henry, now dean of Chester, Sir James Bridgeman, and Richard." He was the editor of a volume known as "Bishop Bridgeman's Ledger."

Briam Walton was born in Yorkshire, and, after being educated at Peterhouse, Cambridge, became Chaplain to Charles I. "He had a principal hand in setting the Great Bible of many languages which after much delay he published in 1657." Charles II., in consideration of the Polyglot Bible, and of his unswerving loyalty to the Stuart cause, made Walton his Chaplain in Ordinary, and elevated him soon after the Restoration to the See of Chester, where he was received, according to Ormerod, "with honours and demonstrations of joy, which had never been equalled on any other public occasion." He died in 1661, and was buried in S. Paul's, of which cathedral he had been some time prebendary. Walton was among the ablest scholars of Oriental languages of his time.

Henry Ferne was, like his predecessor, educated at Cambridge and became Chaplain to Charles I. in 1642. In the same year he published his "Case of Conscience touching rebellion," and this brought down upon him the wrath of the Puritans. He proved his loyalty to the king in time of adversity by joining the imprisoned monarch at Carisbrooke Castle, and is said to have been the last of the king's chaplains to have preached before him. Ferne's fidelity was duly rewarded after the Restoration, for he became Master of Trinity in 1660, Vice-Chancellor of Cambridge University and Dean of Ely in the same year, and was consecrated Bishop of Chester in 1661. Five weeks after he died without ever having seen Chester. He was buried at St. Edmund's Chapel, in Westminster Abbey, with great state, in the presence of many illustrious nobles and prelates.

George Hall, son of Joseph Hall, Bishop of Exeter, became Prebendary of Exeter, and Archdeacon of Cornwall. During the Cromwellian ascendancy he fell on evil days, but subsequently became Bishop of Chester in 1662. He died in 1668 from a wound caused by falling on a knife which happened to be open in his pocket. He published "The triumphs of Rome over despised Protestancy" in 1655.

John Wilkins was born in 1614, and after taking his degree at Christ Church, Oxford, became Warden of Wadham College in 1651. At the time of the Great Rebellion, he sided with the Roundheads. He married Robina, sister of Oliver Cromwell, and was made Master of Trinity College, Cambridge, during the protectorate of Richard Cromwell. At the Restoration he suffered temporary eclipse, but at length became Dean of Ripon, and in 1668, Bishop of Chester. He died in 1672. Wilkins was a voluminous writer on theology, mathematics, and astronomy. He is thus favourably mentioned by a Royalist writer: "He was a person endowed with rare gifts; he was a noted theologist and preacher, a curious critic in several matters, an excellent mathematician, and experimentist; and one as well seen in mechanisms, and new philosophy, of which he was a great promoter, as any man of his time. He also highly advanced the study and perfecting of astronomy, both at Oxford, while he was Warden of Wadham College, and at London, while he was fellow of the Royal Society, and I cannot say that there was anything deficient in him but a constant mind and settled principles" (Anthony à Wood). Among Bishop Wilkins' more

curious works may be mentioned: "The Discovery of a New World, or a Discourse, tending to prove that there may be another habitable World in the Moon, with a Discourse concerning the Possibility of a Passage thither." The date of this is 1638. Three years later Wilkins published a work entitled "Mercury, or the secret and swift Messenger, shewing how a man may with privacy and speed communicate his thoughts to friends at any distance."

John Pearson, born February 12th, 1612, was not inappropriately described by Bishop Burnet as "in all respects the greatest divine of his age." His famous "Exposition of the Creed" entitles him to a high place among those Anglican writers, such as Jeremy Taylor and Bishop Butler, who have contributed to the theological literature of the world, works of lasting influence and incontrovertible importance. His father, Robert Pearson, was Rector of Snoring, Norfolk, and Archdeacon of Suffolk; and John Pearson was born at the Snoring rectory, educated at Eton, and proceeding to King's College, Cambridge, he graduated B.A. and M.A. in 1635 and 1639 respectively. Subsequently he became a fellow of his college and took holy orders, after which he was made Prebendary of Salisbury and was presented by Lord Chancellor Finch to the living of Torrington, Suffolk, in 1650. Pearson was made preacher of S. Clements, in Eastcheap, and during the holding of this appointment, composed the "Exposition." After passing through various grades of preferment he became Master of Jesus College, Cambridge, in 1660, becoming, a year or so later, Margaret Professor of Divinity. In 1662, he was appointed Master of Trinity, and about ten years after he was consecrated Bishop of Chester. For over thirteen years Pearson "filled his see with great honour and reputation." The latter part of his life was decidedly unhappy. According to Burnet "his memory went from him so entirely, that he became a child some years before he died." His death took place at Chester, in 1686, and he was buried without a memorial in his cathedral. Of Pearson's writings the "Exposition of the Creed" is incomparably the most important. "His very dross," according to the paradox of one of his critics, "was gold."

Thomas Cartwright was consecrated in 1686. According to Ormerod: "Dr. Cartwright was one of the ecclesiastical commissioners appointed by King James (II.) in his memorable

contest with the fellows of Magdalen College, Oxford, and was so warm a defender of that sovereign's measures, that on the landing of the Prince of Orange, he was forced to fly to France to avoid the insults of an enraged populace. He was subsequently nominated by James to the See of Salisbury, accompanied him to Ireland, and dying of dysentery in 1689, was interred with great pomp at Christ Church, Dublin." It seems doubtful whether at the time of his death, he was Protestant or Roman Catholic.

Nicholas Stratford was consecrated in 1689. His career, if not distinguished, was useful and worthy. He died in 1707.

Sir William Dawes, some time Master of Catherine Hall, Cambridge, subsequently became Vice-Chancellor. He was Chaplain to Queen Anne, and was consecrated Bishop of Chester in 1707, being translated to York a few years after. He is the author, amongst other volumes, of "An Anatomy of Atheism, a poem; 1693."

Francis Gastrell was more distinguished than his immediate predecessor in the see. After taking holy orders and passing through various stages of preferment, Dr. Gastrell published "Some considerations concerning the Trinity and the ways of managing that controversy." Shortly after appeared his "Christian Institutes." He was consecrated Bishop of Chester in 1714 and died in 1725.

Samuel Peploe was consecrated in 1726 and died in 1752. His coffin was discovered at the east end of the choir in 1844.

Edmund Keene, born 1713, after being, like so many of his predecessors, Vice-Chancellor of the University of Cambridge, was consecrated Bishop of Chester on Palm Sunday, 1752. He died in 1781, and was buried in Ely Cathedral, where his tomb bears an inscription from his own pen.

William Markham's preferments included the Head Mastership of Westminster and the Deanery of Christ Church. He was appointed Bishop of Chester, and Preceptor to the Prince of Wales in 1771, and was translated to the Archbishopric of York in 1776.

Beilby Porteus distinguished himself at Cambridge by a poem on "Death." He was made Chaplain to the King and Master of the Hospital of St. Cross, near Winchester. In 1776 he was consecrated Bishop of Chester, being promoted to London in 1787. Bishop Porteus was a voluminous writer,

and bequeathed his library to his successor in the See of London.

William Cleaver was consecrated on January 20th, 1788, and was afterwards translated successively to Bangor and to St. Asaph.

Henry William Majendie was consecrated Bishop of Chester in 1800 and translated to Bangor ten years later.

Bower Edward Sparke was consecrated in 1810 and promoted to the See of Ely within two years

George Henry Law was consecrated in 1812. He was brother of Lord Ellenborough, Lord Chief Justice of the King's Bench, and was translated to the Bishopric of Bath and Wells in 1824.

Charles James Blomfield was born in 1786 at Bury St. Edmunds, and after holding several livings, became Archdeacon of Colchester in 1822. His consecration as Bishop of Chester took place in 1824. In 1828 he was transferred to the See of London.

John Bird Sumner was educated at Eton and King's College, Cambridge. While Vicar of Mapledurham, Oxfordshire, Bishop Sumner published his "Apostolical Preaching considered in an Examination of S. Paul's Epistles." He was consecrated Bishop of Chester in 1828 and twenty years after was raised to the position of Primate of all England.

John Graham, after holding various ecclesiastical and university appointments became bishop in 1848. He died in 1865.

William Jacobson was consecrated bishop in 1865 and died in 1884.

William Stubbs was born in 1825 and educated at Ripon Grammar School and Christ Church, Oxford. He was ordained in 1848, and in 1866 was appointed Regius Professor of Modern History at Oxford. He is amongst the foremost historians of the time, his most important works being: "Registrum Sacrum Anglicanum," "Select Charters and other illustrations of English Constitutional History," and "The Constitutional History of England in its Origin and Development." He was consecrated Bishop of Chester in 1884 and translated to Oxford in 1889.

Francis John Jayne, the present (1897) Bishop of Chester, was educated at Rugby and Wadham College, Oxford. After

taking holy orders, he became Rector of Keble College, Oxford, and afterwards Principal of St. David's College, Lampeter. In 1886 he was promoted to the important living of Leeds, and was elevated to the episcopal bench in 1888. He is the thirty-third bishop of this particular see.

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